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# Mobile Beat

THE MOBILE ENTERTAINERS MAGAZINE

NOVEMBER 2005 www.mobilebeat.com

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FUEL NEW TREND

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REMIXING THE HITS  
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MUSCULAR MARKETING  
CUSTOMER SERVICE SECRETS



YES, IPOD DJING  
NUMARK UNVEILS iDJ

SUMMER NAMM  
GEAR GOODIES



REVIEWED



AMERICAN AUDIO  
MCD-810 MP3/CD  
PLAYER



TASCAM AV-452  
AUDIO/VIDEO  
MIXER

ADJA  
NEWSLETTER  
INSIDE

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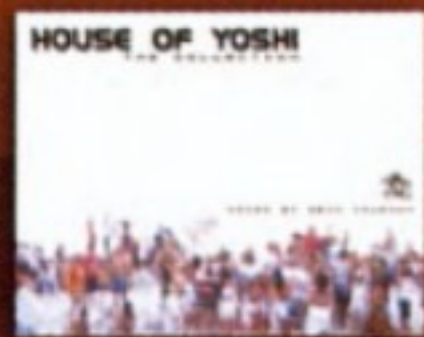
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**MOBILE BEAT**

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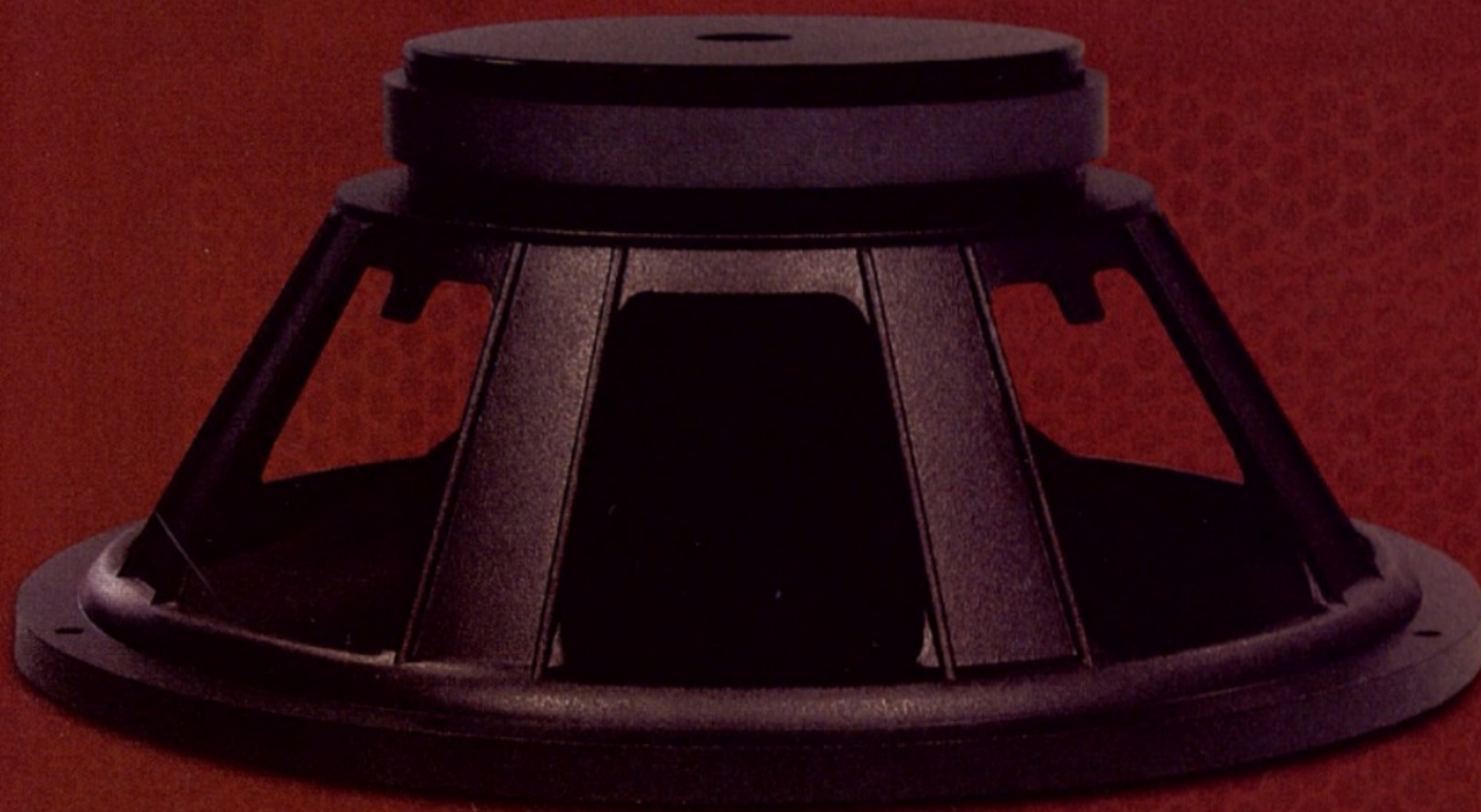
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# WHY YAMAHA CLUB V SPEAKERS SOUND BETTER

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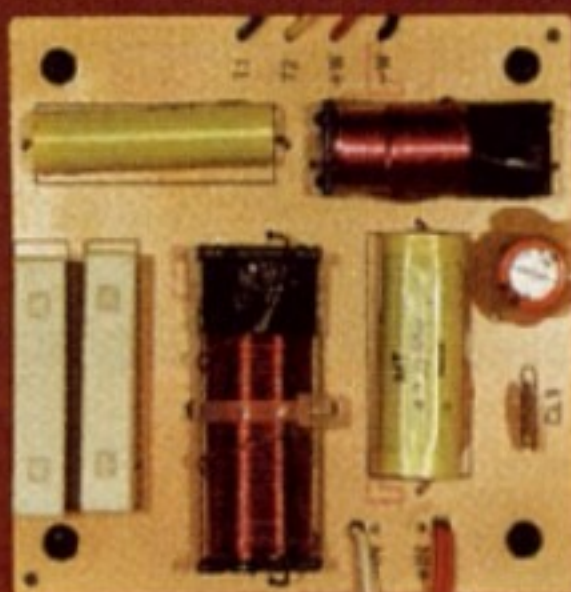
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## timing is everything

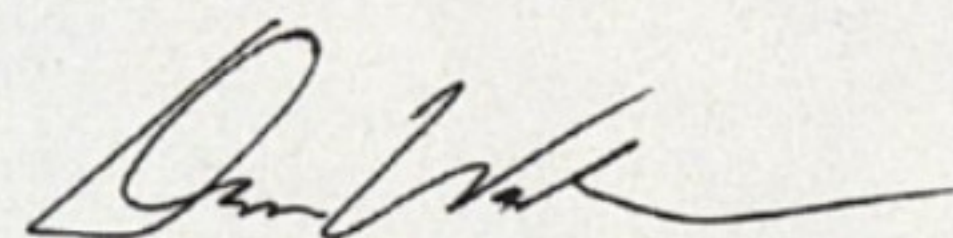
**T**his column always seems to be the last thing to go into the magazine, primarily because after I see the final, "big picture" of the contents of each issue, it's easier to say something about how what's inside relates to our lives as entertainers. Well, this time around, I waited just long enough to see an unbelievable event that has totally changed the lives of a multitude of people, including entertainers. Hurricane Katrina devastated the Gulf Coast and left in its wake the ruins of New Orleans—and the ruins of many survivors' lives.

Americans have pulled together mightily to deal with the situation. A quick glance at DJ networking sites like <http://start.prodj.com> will tell you that DJs have put aside industry politics and mobilized efforts to help their fellow citizens. Crossmix ([www.crossmix.org](http://www.crossmix.org)) has reported on how Houston-area DJ associations united to provide aid

and comfort to the thousands of evacuees in their area, while leaders of this Christian DJ organization were on the ground there, organizing their group's response. Individuals have gotten relief efforts in gear, while organizations have set up programs to give aid. One is called DJ2DJ. A link on [www.adja.org](http://www.adja.org) takes you to a Web page called "DJs United," where you can post extra equipment you may have, which you are willing to loan or donate to DJs rebuilding their businesses. Although the ADJA maintains the page, non-members can take advantage of the resources or make equipment available.

Besides making personal donations through the Red Cross and Salvation Army, DJs are being creative in finding ways to raise additional money. ADJA President Dr. Drax has suggested, "As an alternative to donating equipment, one idea would be to conduct a garage sale of all unused equipment from your region, with all money being donated to a charitable organization. Perhaps there is a local shelter in your community that has taken in evacuees that could use the additional funds." We can all certainly afford to do something, whether it's organizing a complete fundraiser or simply offering our

services free of charge for such an event. As entertainers, our job is to make people feel good; now the time has come to go beyond the performance to help reconstruct people's lives.




## FEEDBACK

Send e-mails/letters to: [dwalsh@mobilebeat.com](mailto:dwalsh@mobilebeat.com); Mobile Beat Magazine, c/o Feedback, PO Box 309, East Rochester, NY, 14445; or fax to 585-385-3637. Please include your full name and geographic location. Opinions expressed in Feedback are those of the writers and do not necessarily represent the views of Mobile Beat.

Are you looking for some instant Feedback? Speak your mind at the Mobile Beat Forums at <http://forums.mobilebeat.com>.

### The Numbers Game: A Reply

Dear Mobile Beat,

I read Mark Johnson's article, "The Numbers Game," with great interest. Since I began as a music collector long before I was ever a DJ, I have always made a point to market my music library. Needless to say, I couldn't disagree with Mark's premise more.

Saying that the amount of songs a DJ carries doesn't matter is like saying that the number of spices a top chef might use doesn't matter either. After all, most people don't ask for more than salt, pepper, ketchup and mustard, so that should do it, right? Well, not if you want a peppercorn steak!

Recently, I've had calls for anniversary parties, class reunions and classic car shows and, without fail, the caller's #1 concern was if I had the appropriate music. This reveals the main



strength of a comprehensive music library: Every family and every function are NOT the same.

Here in the Detroit area, we have a very diverse populace. Not only black and white audiences, but Greek (Detroit's famous "Greektown" district is very real), Polish (Hamtramck), Chaldean and Arab (the largest population of Middle-Easterners in North America), Jewish, Italian, Romanian, a growing Latino population and many others. To survive in my market, one must cater to all of these.

When you add the classic car cruises and the oldies parties they generate, the huge Southern population (read "country fans") and anniversary parties that require music going way beyond your average "sock hop" material, you're talking one heck of an expectation that is placed on today's professional DJ!

Let's face it: There are times when size matters. Yes, if you know precisely what the guests of a specific party will want, you can bring a CD case with 150 songs and be a success. I keep a program log at my events, each page containing 21 slots. On average, I use three sheets, playing between 45 and 60 songs, after the cocktail/dinner hours. So having a massive library might indeed seem excessive. But the fact remains that if someone in your party requests a song or style that you don't have on hand at that very moment, it's too late. I had one party where, unknown to me beforehand, nearly a third of the

*Continued on page 67*

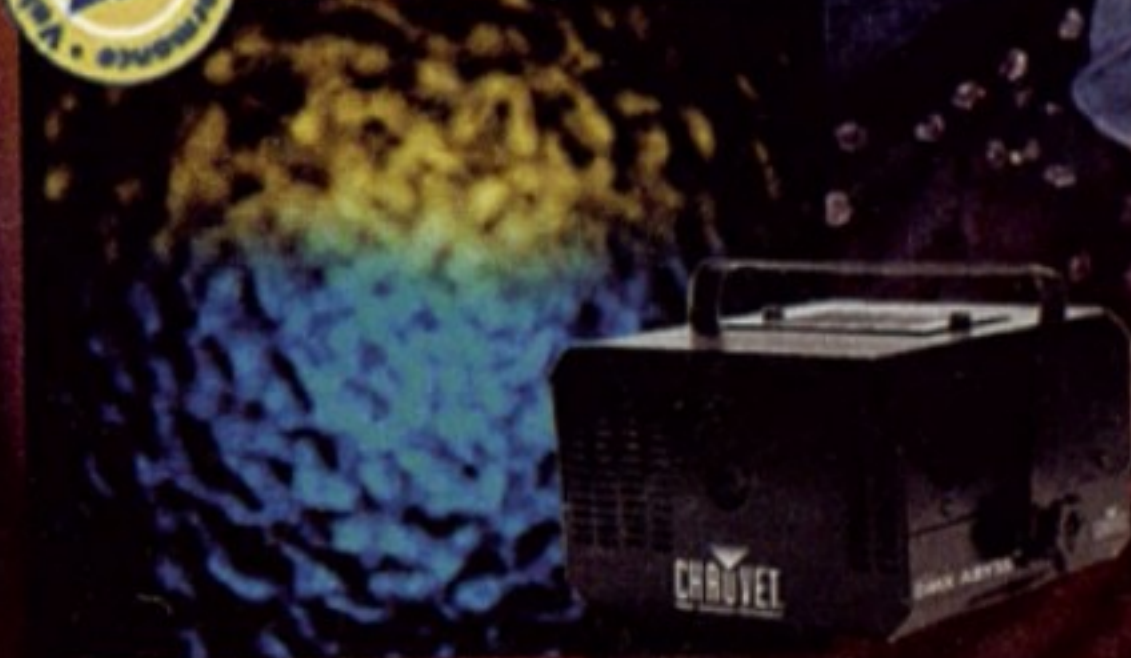


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## LARGER LASER—MORE THAN MEETS THE EYE

Newly unveiled, exclusive Fatbeam Technology by CHAUVET now makes it now possible to operate high-powered lasers without a special variance from the FDA. CHAUVET has incorporated the technology in three newly launched Scorpion lasers, Scorpion LGX, Scorpion Scan and Scorpion RG-55. All three are equipped with powerful 10mW diodes, yet are ready to operate right out of the box. Usually, only lasers up to 4.95mW can legally be operated without a special waiver.

The key to this new technology is its larger, brighter beams. Fatbeam Technology produces beams with diameters ranging from 10 to 14mm, as compared to the 2 to 3mm average diameter of conventional lasers. The beam is larger than the maximum 7mm aperture of the human eye. This causes the eye to absorb only part of the light at any one time—never more than what is deemed safe by the FDA. That's why no special permit is required and you don't need to file any extra paperwork.

On top of making life easier, Fatbeam Technology uses a novel laser diode design to correct the divergence created by the wide expansion of beams. The net gain is a dramatic increase in perceived brightness, up to 10 times that of standard lasers.

Everything about these lasers is bold. The Scorpion RG55 10mW red and green laser and the Scorpion Scan 10mW green laser are presented in iridescent metallic red casings. Each of these DMX-controlled lasers achieves over 500 laser effects by manipulating the shape of beams, the size of over 200 patterns and the speed of movements. Scorpion LGX is a highly portable, 10mW, linkable green laser with wireless remote control. It operates in sound active, automatic, or master/slave mode, and features 80 preset patterns. The three Scorpions conform to FDA and IEC standards for class IIIR lasers. All three Scorpions are priced within the range of affordable 4.95mW lasers. [www.chauvetlighting.com](http://www.chauvetlighting.com)



## COMPLETE MUSICAL MOBILITY

The new TVJR portable PA system from Crate Audio truly lets you take your music anywhere. The TVJR operates on a specially designed battery that allows operation for up to 8 hours on a single charge. A custom-designed Crate 8" woofer and piezo tweeter ensure clean performance and topnotch fidelity.

The unique cabinet design of the TVJR lets you use it in a monitor configuration, as well as a mini-PA. A 1-3/8" speaker stand mount is included. The TVJR features two independent channels, and an onboard 16-program digital effects processor with Crate's exclusive "channel tracking," which allows you to set a different effect on each channel. The TVJR also features a dual-RCA CD input with level control to allow a perfect balance of all input sources.

The system also includes a low-impedance microphone, cable, and carrying case, giving you everything you need to take your music with you anywhere. [www.crateaudio.com](http://www.crateaudio.com)

## NOTE

### AMERICAN AUDIO PA NAME UPDATE

After the previous issue went to press, *Mobile Beat* was informed that the name of American Audio's new portable PA system, mentioned in the last It's Hot section, was changed from Impact 3 to Tri Pak. We regret any confusion this may have caused. Go to [www.adjaudio.com](http://www.adjaudio.com) for info on the Tri Pak system.



# DN-D6000

## The CD/MP3 player to take on the road. And the crowds. Introducing the DN-D6000 Professional Dual CD/MP3 Player from DENON.

Love the Denon DN-2600F? Then check out its evolution, the new DN-D6000. It delivers dual functionality and advanced features to make your MP3s and CDs jump right off the board. Store 100s of your favorite tracks on one disc and use the world's first Next Track Reserve Function to cross fade seamlessly from one track to the next for a smooth, nonstop mix. And it's loaded with other built-in effects, including the new Echo/Loop. All DENON quality, reliability and proven technology. And all for less than you'd expect—because it's part of the DENON evolution. Bring it on.

Visit [www.denondj.com](http://www.denondj.com) for demo videos and more killer features. Or call us toll-free at 866.405.2154.



## DENON DJ

DN-D6000

[www.denondj.com](http://www.denondj.com)



## ADDING SOME FUNK TO THE MANIA

With Martin's new Mania DC3—the third fixture in the Mania series—funky oil wheel images and psychedelic effects create a distinctively cool atmosphere. This unique 250-watt effect houses replaceable oil wheels for ever-changing imagery. Gobos can also be used to frame the oil wheel image, thus creating a variety of shapes and providing even more visual depth. Variable focus lets you blur the edges of the projected image, while variable speed control keeps pace with the music. The DC3 also includes high-quality projection optics and a precise manual focus adjustment for extremely sharp and detailed projections. Ready for the duration of the party, the DC3 has no duty cycle: no cool-down periods and no stopping the show. [www.martin.com](http://www.martin.com)



## LIGHTING PROTECTION WITH A SOFT TOUCH

Arriba Products has introduced Arriba Cases, the first full line of soft cases for mobile lighting products. Made of durable synthetic material, the soft, padded cases safeguard fixtures against nicks, dings, and scratches. By protecting mirrors, glass, and lenses from scratches and damage, they can add years to the useful life of a fixture. Designed specifically for the mobile lighting market by a team with decades of experience, the stylish new line covers a wide range of fixtures, from small lasers to centerpiece effects. Secure "view windows" on Arriba Cases make it easy to identify specific fixtures even after they've been packed, and an extra-wide mouth design facilitates packing/unpacking. Another convenient feature found in most Arriba Cases is the secured zipped pocket for storing extra lamps, clamps and other accessories. [www.arribacase.com](http://www.arribacase.com)



## NO NOISE IS GOOD NOISE

New from Nady Systems is the WS-16U 16-Channel UHF Wireless Microphone System. It promises cutting-edge UHF PLL synthesized technology at a new low in wireless pricing. Its 16 user-selectable frequencies live in the uncluttered UHF 470-510 MHz band. Other features include: 120 dB dynamic range; operating range of up to 500' line-of-sight; DigiTRU Diversity(tm) for maximum range and dropout protection; full LED indicators; 1/4" unbalanced and XLR balanced outputs; mute (squelch) adjust control; Tone Squelch for locking out potential interference; half-rack receiver design; sleek metal transmitter housing; Nady DM-10D unidirectional neodymium dynamic cartridge for optimum sound quality, maximum feedback rejection, and minimal handling noise; and convenient operation with 2 AA alkaline or NiMH batteries. Your choice of transmitters includes the HT-16U handheld model and the BT-16U bodypack. [www.nady.com](http://www.nady.com)



## GREEN BEAMS FOR "BEANS"

The Emerald Scan is American DJ's new green laser scanner that won't put you in the red. The 4.9mW DMX-compatible unit combines the excitement of blazing green laser beams with X/Y mirror scanner movement, for dramatic show possibilities. It comes with 13 geometric patterns, and three built-in shows. You can control the laser patterns and X/Y mirror movement with a standard DMX controller or operate it in stand-alone, sound-active mode. For coverage of larger areas, multiple Emerald Scan units can be linked together via XLR cable to produce a synchronized light show. A high-velocity fan that keeps the fixture cool enough to run all night without a duty cycle; circuit breaker protection eliminates fuses. [www.americandj.com](http://www.americandj.com)



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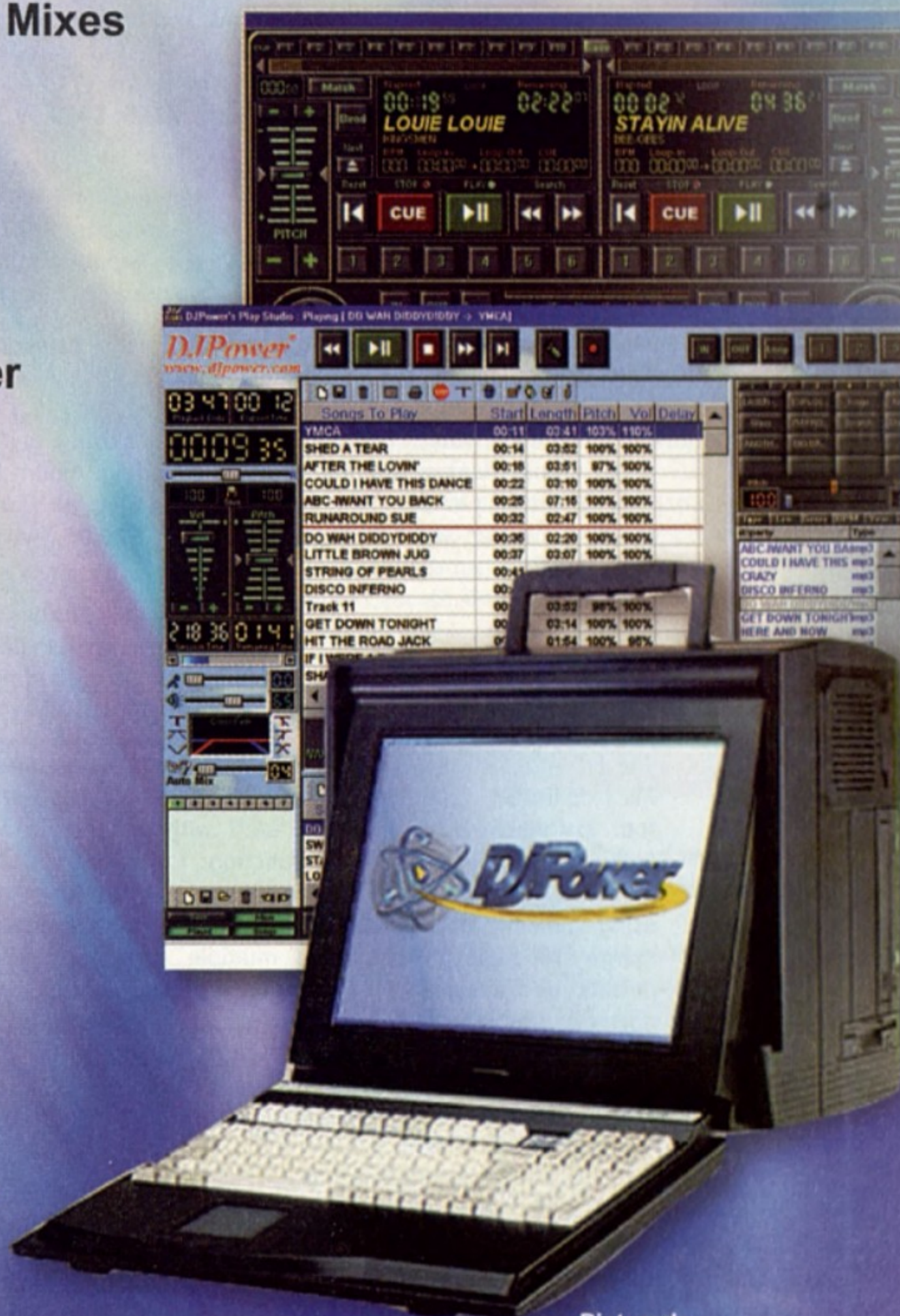
# The Best in Digital Audio and Video Mixing



**Still lugging around heavy equipment?  
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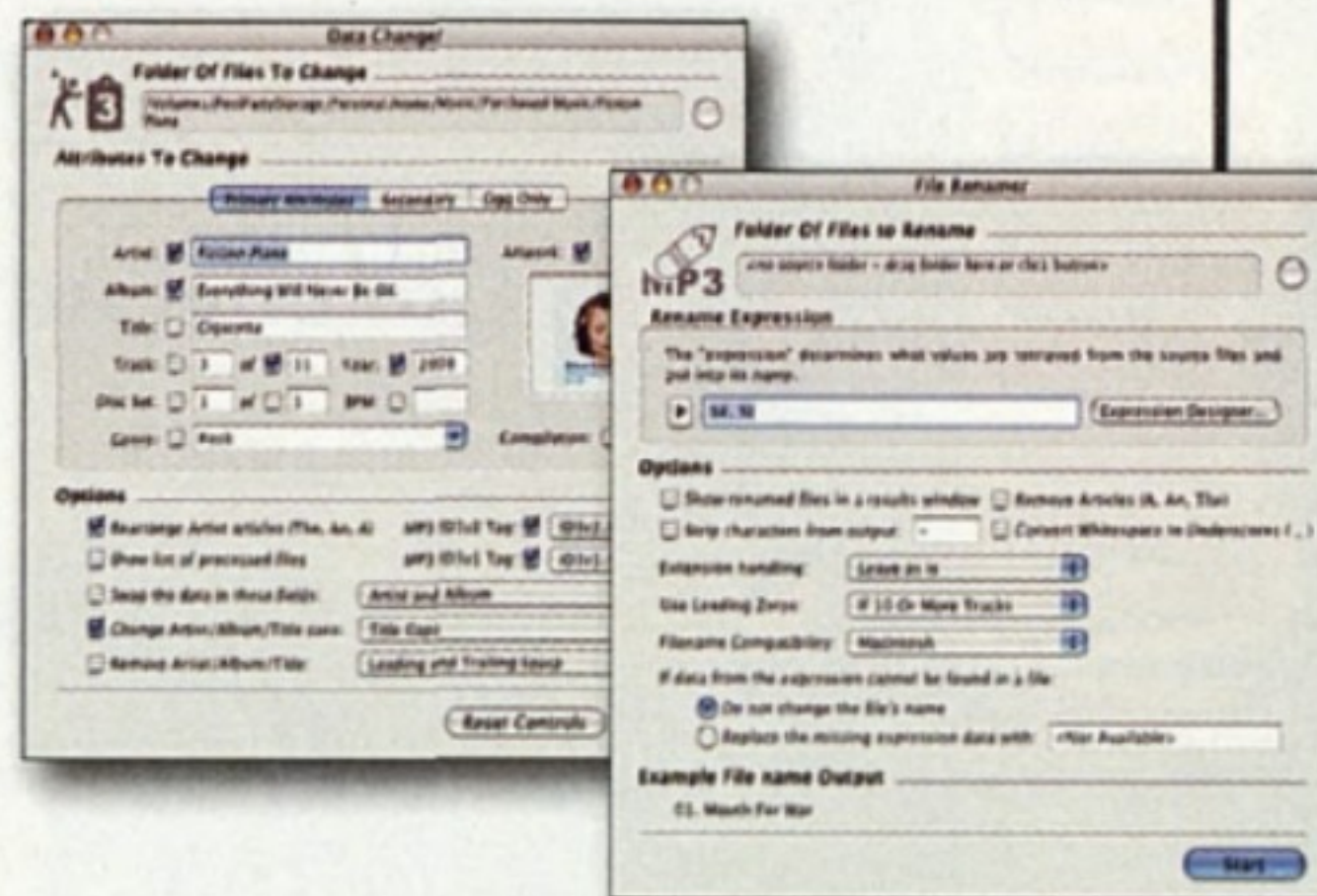
## Laptop Takes Flight on Odyssey

Odyssey Innovative Designs has introduced the new Flite Ready ATA FRSLT19 Digital DJ Console. This 8U rackmount case will accommodate most 19" DJ mixers and CD/MP3 controllers, and incorporates a unique, patent-pending slide-back shelf, designed for laptop computer integration. Ideal for mobile or club DJs, this case keeps your computer within easy reach from the mix position. All Flite Ready ATA cases are built to meet or exceed ATA300 specifications, and feature Odyssey's Lifetime Guarantee, 3/8" laminate construction, heavy-duty recessed hardware and chrome-plated steel ball corners. (MSRP: \$419.99) Need more space? Check out the Flite Ready ATA FRSLT1904, which adds 4 RU underneath. **MSRP: \$499.99, [www.odysseygear.com](http://www.odysseygear.com)**



## Rage for Order

Media Rage 2.0 is a collection of powerful media management tools for Mac OS X. It can read and write information stored in MP3, AAC, FLAC, AIFF, WAVE, BWF, and Ogg Vorbis audio files as well as EXIF (read only) tags in digital images. Media Rage can assist you in cataloging, organizing, sorting, and updating thousands of audio files with ease, utilizing modules including: Album Browser, FreeDB Tagger, QuickEdit, Multiple QuickEdit, Organizer, Data Changer, Convert Filenames To Data, Media Scrubber, and File Renamer. **MSRP: \$29.95, [www.chaoticsoftware.com](http://www.chaoticsoftware.com)**



## Be Small But Be in Control

The B-Control Nano BCN44, new from Behringer, is an ultra-compact and universal MIDI controller. Command a variety of music, lighting and video software with: four assignable push encoders, each with status LED; four assignable buttons with dual functions; a multifunction four-digit LED display with real-time parameter indication; and easy connection to any computer/expander, etc., using standard MIDI In/Out connectors. The unit also features a "MIDI Input with merge" function for cascading multiple control units, 99 user-programmable presets, and a special "Learn Mode" for MIDI control. It runs on either battery power or with the included power adapter. **MSRP: \$59.99, [www.behringer.com](http://www.behringer.com)**



## Plug Right In

The Samson C01U is the first studio-quality condenser microphone with a USB output, for direct-to-computer recording of acoustic sound. Eliminating expensive converter boxes or pre-amps, the C01U plugs right into your USB compatible Mac or PC and records pristine audio right into any audio recording software. Need to add a quick vocal drop to your digital play list? The C01U is your quickest solution. Running off of your laptop's battery, you can record anything, anywhere with studio-quality sound. The mic opens up possibilities for anyone who records audio-podcasters, journalists, or business people adding audio files to multimedia presentations. The C01U features a 19mm internal shock-mounted diaphragm with a cardioid pick-up pattern. **[www.samsonetech.com](http://www.samsonetech.com)**







## Breakthrough Products for Digital DJs

### iDJ...Now Numark plugs DJs in the power of the pod

The rumors have been proven true. At the last Summer NAMM show, Numark unveiled their innovative new way of fully accessing the power of the most popular digital music player for use by DJs. The iDJ Mixing Console for iPod is a two-channel mixer that enables mobile DJs and iPod enthusiasts to seamlessly integrate their portable music libraries with other music and sound reinforcement systems—transforming the iPod from a personal music player into a source playback device.

The iDJ features extruded, anodized aluminum panels, zero tolerance, precision switches and knobs for a tight feel, and a soft-touch edge bumper that both protects and visually enhances the unit. This full-featured mixer incorporates a microphone input to complete the mixing experience. With USB connectivity to both PC and Macintosh computers, the iDJ functions as a music-loading base as well. Further, the iDJ supports the recording capabilities of

### Fully accessing the power of the most popular digital music player

the iPod—enabling the recording of voice notes for memos, etc. Another thoughtful feature is a turntable spindle receptacle that enables placement of the iDJ directly on a turntable.

The heart of the mixer comprises two universal iPod docking stations that

accept all models of iPods with bottom connectors. Large iPod navigation controls make the diminutive players useful for professional mixing. The two-channel mixer provides 3-band EQ with gain control for each channel and a dedicated microphone input with tone and level control. Each channel also provides phono/line inputs for adding additional devices such as CD players and samplers into the mix. Also equipped with an S-Video output (for iPod Photo model players only), the iDJ is ready to patch into video displays for a complete multimedia experience.

On the output side, the iDJ incorporates a master output LED meter and a professional quality crossfader with fader start control. Additionally, the iDJ provides a cue tone and cue source selector for managing music sources. With both 1/4" and 1/8" outputs, the iDJ is able to accommodate any grade of headphone. To connect to sound systems and external recorders, the iDJ provides Master and Record outputs.

Numark CEO Jack O'Donnell offered the following thoughts on the company's new iDJ: "Most every DJ carries an iPod as both a backup tool and as a source of personal music enjoyment. The new iDJ makes it easy to integrate the iPod into a working environment while circumventing the 'Band-Aid' approach of using multiple audio adapters. For college students and other iPod enthusiasts, this compact mixer is a natural extension of the iPod platform that makes enjoying music with others that much easier."

With a suggested retail price of \$399, Numark's iDJ Mixing Console for iPod offers a wealth of creative options for music enthusiasts of all genres. The iDJ will be available Q3 of 2005. For more information, visit [www.numark.com](http://www.numark.com).

## The Key to Portability

### Gemini debuts their unique iKEY Portable USB Recorder

Gemini has introduced the iKEY Portable USB Recorder, a revolutionary new product that the company is sure will dramatically change the way you transfer your DJ mixes to your hard drive. The first of its kind, this compact, elegant box is capable of capturing an audio signal, converting it to



MP3 or WAV format, and writing it directly to a USB compatible storage device—all in real time.

To use the iKEY, simply connect a cable from your headphone jack or any other output source to the RCA inputs, connect to a USB flash drive or mass storage device, select the desired digital audio format, and hit record—it's that simple. The iKEY lets you choose whether the audio will be converted into MP3 format (with a choice of a 128, 160, and 256kbps bit rates) or the lossless WAV format. Never before has a portable device allowed you to do this without extra hardware and software.

"The iKEY is capable of so many applications—we think everyone will benefit from this product in some way," stated Artie Cabasso, Gemini's CEO. "Its compact design and easy connectivity will make this

### Dramatically change the way you transfer your DJ mixes to your hard drive

product ideal for mobile, club and scratch DJs who want to record their work directly to a digital audio format."

The iKEY will allow DJs to record their live mixes, transfer vinyl collections to MP3 or WAV, sample DVD or CD audio, write live music straight to an MP3 player's RAM chip or hard drive, or even transform music to a convenient format for Internet transfer. With all the iKEY's possible uses and a suggested retail price of \$229.99, this product promises to take the DJ industry by storm, creating new avenues to get live audio to a convenient format in one step.

Gemini has been servicing the Professional Audio and DJ communities for over 30 years, and continues to bring innovative and valuable tools to the market. For further information and prices contact Gemini at 732-738-9003 or go to [www.gemindj.com](http://www.gemindj.com).





## creating synergy

**A** number of the industry's leading service providers have joined forces to create Synergistic Solutions, with the purpose of advancing the DJ industry by offering the very best in products and services for disc jockeys. Charter members of the alliance include the American Disc Jockey Association (ADJA), DJ Intelligence, ProDJ.com, and DiscJockeys.com. These companies offer valuable, top-notch products and services that disc jockeys can utilize to build their businesses and grow their bookings. Through the alliance, DJs who are members of each organization will have special access to various promotions offered by other alliance members. Package offerings will also be available where DJs can purchase all the services that fit their needs in a single location.

"The goal of the American Disc Jockey Association ([www.adja.org](http://www.adja.org)) is to help DJs build and grow their businesses. Through this alliance, the ADJA will provide members with even more great benefits" said Dr. Drax, ADJA president. "The ADJA continues to pioneer the role of an association. We helped to pioneer this alliance to bring the best the industry has to offer together

under one banner, making it easy for a DJ to get the very best products and services. Nobody offers more opportunity for the working DJ than the ADJA. We will continue to expand the benefits to belonging to the ADJA and this powerful alliance is just one more. This alliance is an example of one of our core action statements put into practice: 'Together we can make a difference.' The industry will be advanced through this effort."

"We're thrilled to be engaging in such a powerful relationship," said Scott Kartsounes, chairman/CEO of DJ Intelligence, Inc. ([www.djintelligence.com](http://www.djintelligence.com)). "We've known for years that each member of this alliance has provided the very best products and services for the DJ industry, it's great to finally put something official together to coordinate our efforts and advance the industry." DJ Intelligence offers a unique system that enables DJs to integrate a complete online event booking and planning system into their existing website. The fully customizable system lets clients check the DJ's availability, obtain a price quote, book their event, search the DJ's music library, create custom request lists, fill out customized event planning forms and timelines, make secure credit card payments, and much more, all on the DJ's Web site.

ProDJ.Com ([www.prodj.com](http://www.prodj.com)) calls itself the "Internet's Source for DJs," and has been serving the disc jockey industry since 1995 with free resources such as discussion chat boards, DJ University's training materials, and shopping areas offering everything from equipment to music to software. ProDJ.com also works with thousands of disc jockey

services on various parts of their Internet presence from template-driven Web sites to full, custom-designed dot-coms. ProDJ.com offers top-notch Web site hosting and design services custom tailored for DJs. Once your website is established, part of ProDJ.com's mission is to help DJs effectively market their services online. They also offer interactive online solutions, such as DJ Webmin, a Web-based system for managing your entire DJ business. Most recently, ProDJ.com launched a new division called ProDJpc, offering PC hardware solutions for digital DJs.

DiscJockeys.com ([www.discjockeys.com](http://www.discjockeys.com)) is billed as the "the world's official directory of entertainment services online," offering one of the largest online databases of disc jockeys in the nation. Brides and party planners use the DiscJockeys.com directory thousands of times daily to search for qualified DJs in their regions. DJs who are listed at DiscJockeys.com can qualify to receive leads & inquiries, as well as click-throughs to their Web sites. DiscJockeys.com offers free listings for all disc jockeys. Andrew Starr, creator and president of DiscJockeys.com, said, "This alliance will solidify our dedication to all DJs and express our continued commitment to great customer service...and most importantly, to anyone searching for an entertainment service online."

Synergistic Solutions alliance members will coordinate their marketing efforts at trade shows and in publication advertisements, so DJs can learn about all of these leading products and services for their business in one location. ■



# THE MP 4 SPEAKS FLUENT USB.

**Mix, beat match and headphone cue laptop digital files directly via the MP 4 DJ mixer's USB port!**

**4** get sound cards. Even 4 get turntables and CD players if you really wanna travel light. The new MP 4 lets you mix, beat match and headphone cue laptop digital files directly thru a single USB connection...while also retaining the flexibility to mix analog sources. Via the MP 4's USB port and superb 24-bit/48kHz A/D-D/A converters, you can record events and live performances or convert vinyl into digital files.

We've packed the MP 4 with features like 2-band EQ and meter on each bus, creamy smooth VCA Active crossfader, high-output headphone amp with level control, A-Bus/B-Bus/Master Mix/Mic USB Record source selectors and balanced outputs. We even solved the previously-pesky problem of PC noise with built-in USB isolation.

Included is Serato Scratch LIVE software with MP 4 Control screen for PC and Mac®. You get all the original features except direct CD and vinyl manipulation\*. Instead, functions like pitch-bending and nudging are handled via the keyboard.

Mobile, club or remix project studio — anywhere you need compact size, USB connectivity and Rane/Serato quality, the laptop-loving MP 4 is ready. Visit your Rane dealer, call for more info or visit [www.rane.com](http://www.rane.com)



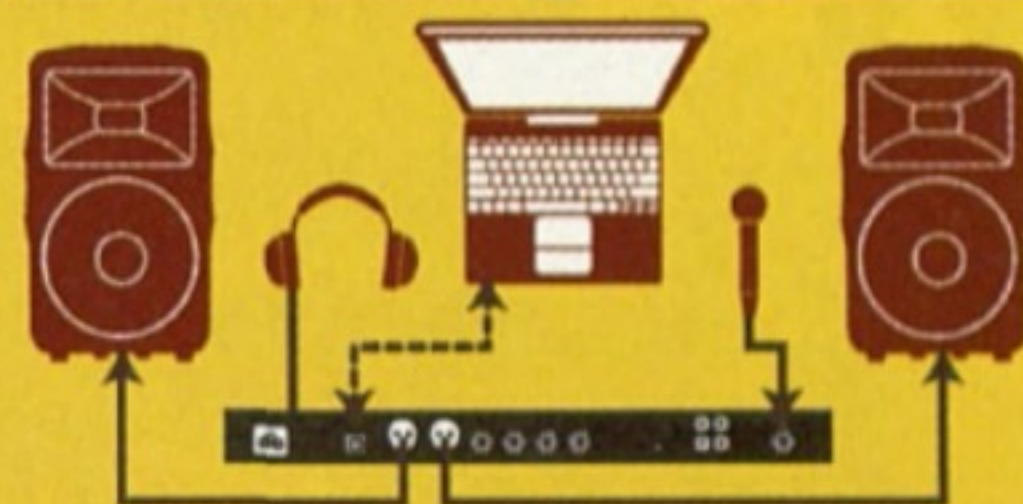
## MP 4 DJ Mixer

- two 24-bit/48kHz stereo inputs via USB
- one 24-bit/48kHz stereo recording output via USB
- two switchable line/phono stereo inputs
- balanced XLR & TRS main analog outputs
- aux analog output with level control
- 2-band EQ and metering on both buses
- A-bus, B-bus & House level controls
- Pgm/Cue pan control
- long-life VCA active crossfader
- built-in USB ground isolation
- internal universal power supply

## Serato Scratch LIVE

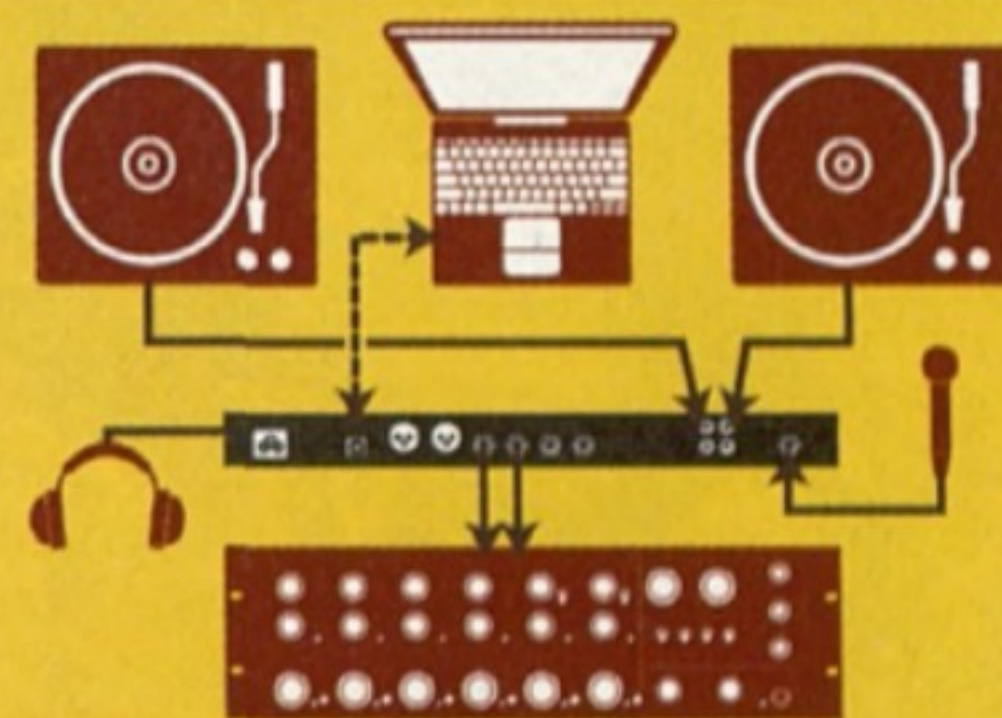
- complete control, monitoring & library interface with Core Audio and ASIO drivers and MP 4 control screen
- plays fixed/variable bit-rate MP3, AIFF, WAV & CD audio plus full iTunes™ compatibility
- digital "crates" and browse by artist, album, BPM or genre with optional album art display
- drag-and-drop track import or auto "crate" play
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# A REMIX EDUCATION

By Dave Kreiner

**W**ith everyone back into the school grind, you may welcome the new available school gigs to help offset the thin late summer months. Here are some powerful new compilations that will make the school/college gigs and club/mobile gigs a little easier to program—and make you look like the giant of entertainment that you truly are!

Getting things started is the latest from X-Mix. X-MIX 80 is a dance issue that contains many cool remakes of classic dance songs. It kicks off with "DJ Fuma's Loungin' House of 'X' Mix" at 127 BPM and a running time of 18:14. This megamix starts with a very retro, filtered, disco vibe, featuring "That Feeling" from DJ Chus/the Groove Foundation, beat-mixed into "Dance with Me" (K-Klass/Rosie Gaines), then into "California Souls" from Riot Act, and closing with "Love On My Mind" from the Freemasons. As with all X-Mix sets, this megamix is refreshing and very usable! DJs who don't have a clue how to make a beat-on-beat mix will look like a superstars when they play this megamix!

Individual songs on the disc start with a techno-style remake of the Divinyls classic "I Touch Myself" by Lenny B., featuring Kristy Kay, at 128 BPM. This is a fun, usable remake that many younger dancers will think is brand new, but is easily recognized by older folks. Another dance classic remake comes from Chicago house singer Lidell Townsell, with "Nu Nu (Yeah Yeah)" by way of Fannypack (125 BPM). This remix has an aggressive drum intro, sporting Gwen Stefani samples over the beats, before transitioning into a strong house track with some girly raps, and finally the main verse. Up next is "Threw It All Away" from Kassi at 138 BPM. This Euro pop track is a great late-night song with sweet female vocals on top and smooth synth lines layered over the chorus. The huge hip-hop hit, "Oh," from Ciara and Ludacris, gets the extreme house makeover at 130 BPM. The beats and the vocal are real smoothed out and will be a perfect mix with any high BPM songs. Your dance floor will scream when you play this remix!

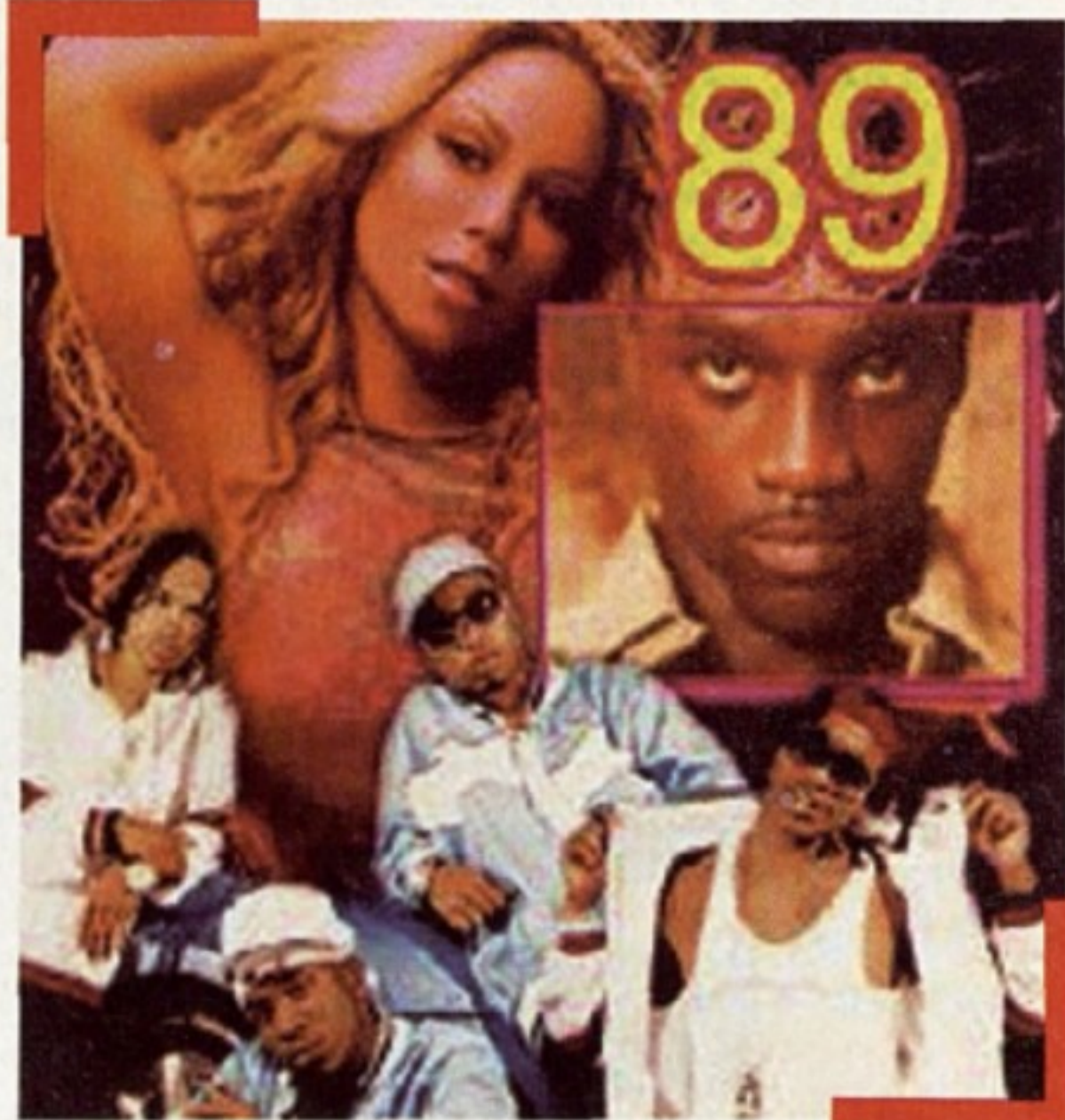
Here you'll find yet another classic remix of Irene Cara's "Flashdance... What A Feeling" this time from Louis Gaston and Digital Offspring (127 BPM). Its somewhat retro intro goes right into the classic chorus and will work well in any disco or house set. This next remix is great for speed dancers, as the BPM is 140! Eyra Gail's "Love Is on the Way" is a hyper Euro pop song that will only work in very late sets and if your crowd is super pumped up. "These Words" by Natasha Bedingfield gets the smooth pop-house treatment, at 124 BPM. Natasha is all over the radio and TV—it's easy to see why when you hear

this infectious remix. Kelly Osbourne's dance remix of "One Word" (128 BPM) will work in any late-night sets. Closing out the collection is a remake of Eddie Grant's 80s classic, "Electric Avenue," at 124 BPM. After a lengthy intro, the original bass line comes in and the song is on it's way, with the original vocals from Eddie. The drum beat will make this easy to add into any dance set—a much-needed improvement on the original, from a dance-floor perspective.

SELECT MIX 11 is the newest from the service that focuses on extended intro and outro beats, making the big radio hits much easier to use and extending them with clean edits. They are also the only remix service to include Top 40, rock, dance, and hip-hop hits on one CD.

"She's No You" by Jesse McCartney (90 BPM) begins things with a strong drum beat that makes this track much easier to dance to, before bringing in vocals with acoustic guitar. Cassidy's "I'm a Hustla" (91 BPM) is a huge radio hit, here with a needed extension. "In Ya Face" from Ebony Eyez clocks in at 91 BPM and also has strong drum intro beats to keep the dance floor rocking. At 94 BPM, "Collide," by Howie Day, is a rock ballad with a usable drum track. "My, My, My" from C.A.S.H. is very danceable at 95 BPM. "So Seductive," (96 BPM) by Tony YaYo (with 50 Cent) is big on radio and is one of the best tracks on this set. Another massive hit is "One Thing" from Amerie, at 100 BPM. This smoothed-out mix is a great set-starter—all the women love this song. From Baby Bash (featuring Akon), "Baby I'm Back" clocks in at 100 BPM. "Wait" by Ying Yang Twins (102 BPM) keeps the same musical vibe as their last hit, with party vocals and strong beats kicking the song off. You'll jam your dance floor with a new mix of Gwen Stefani's "Hollaback Girl" (110 BPM) that starts with a killer drum track and provides a clean edit. "Oh" from Ciara at a speedy 128 BPM is a great song for higher energy sets and has an almost booty bass feel to it. This roaring radio hit will be strong for many months to come. Consistent with their trademark party attitude, "Don't Phunk with My Heart" is next from Black Eyed Peas, at 130 BPM. Starting with drums instead of vocals like the radio version, this incarnation is easy to mix. Closing out the set is "Listen to Your Heart" from DHT at a sweaty 145 BPM. This is a remake of the ballad from Roxette. As always, bonus loops of some of the above are included for doing your own remixing.

"We Belong Together" (DJ Clue Mix) by Mariah Carey kicks off FUNKYMIX 89 at a sexy 95 BPM. Hard beats get the mix started and make this a much more usable version than the ballad-style radio version. Then, newcomer Pretty Ricky gets the booty remix treatment on "Grind with Me" (136 BPM). After a high-tempo beginning comes a half-time breakdown when the raps start, then it speeds up again during the chorus. This is an essential high-beat dance remix. "Get It Poppin'" by Fat Joe (featuring Nelly), gets a nice 101-BPM remix here from Dave Jackson.





# One touch is all it takes...



## Chris "The Greek" Panaghi DJ, Producer, Remixer

Introducing the new CFX-20 Professional Tabletop CD Player, the latest and greatest addition to Gemini's product line. With its revolutionary Touch-Sensitive Technology built right into the Jog Wheel, Gemini brings you a new level of control never before seen in its price bracket. We recently put the CFX-20 into the hands of world renowned producer Chris "The Greek" Panaghi, who has worked with such remarkable talent as Marc Anthony, Gloria Estefan, Jessica Simpson, and Michael Jackson. He had this to say about the Gemini's latest innovation: ***"The CFX-20 is the perfect CD player for any professional DJ. It's truly the most powerful and flexible CD player Gemini has released yet – a must-have for all club environments."***

One touch and he could feel the difference...



Chris "The Greek" Panaghi's new Top 10 single  
"Movin' On" (Peaked at #9 on Billboards Hot Dance/Club Play Chart)

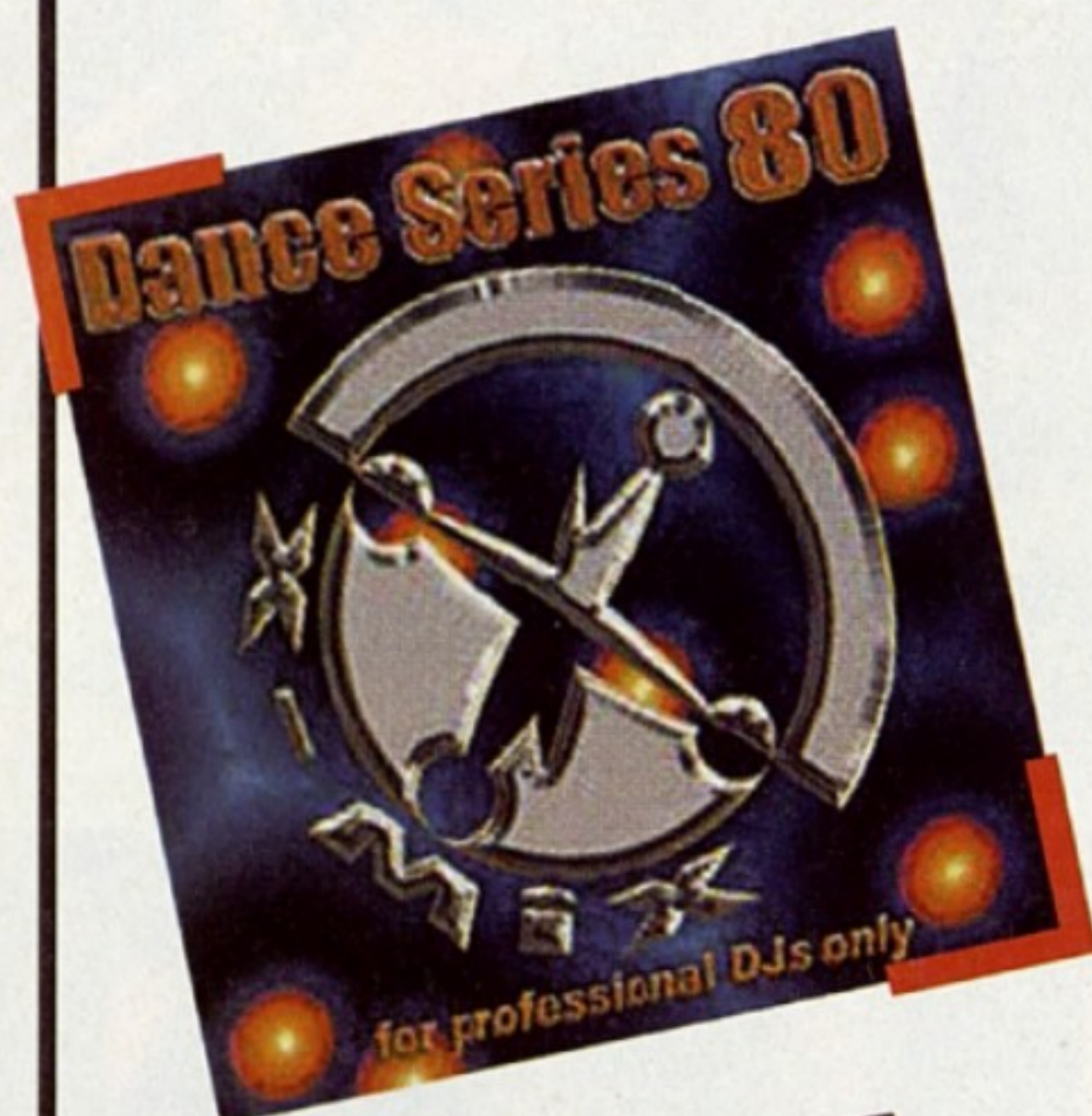
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Live to play. Play to live.



The longer intro beats are really welcome for all you beat mixers out there. Bobby Valentino lends his voice to create a smoothed-out R&B vibe that really works well with raps by label-mate Ludacris, on his latest, "Pimpin' All Over the World" (92 BPM). Then, R. Kelly gets busy with "In the Kitchen" at a fun 128 BPM. "Lose Control" from Missy Elliot gets a 126-BPM, electro remix. Trademark party raps from Fat Man Scoop, as well as samples from Cybotron's "Clear," make this already strong hit even more of a must-have party track. An uptempo remix (105 BPM) of "Belly Dancer" by Akon is a great floor-filler and might result in actual belly dancing—beware! Closing out the set is "Make Her Feel Good" from Tearra Mari, at 91 BPM. This down-tempo record is a good warm-up tune; the women seem to love this new artist who is massaging the airwaves with her super-smooth R&B voice. ■

All the CDs reviewed are available at [www.thesourceformusic.com](http://www.thesourceformusic.com). Call 800-775-3472 for a free catalog.



## X-MIX DANCE 80

DJ FUMA'S LOUNGIN' HOUSE OF "X" (18:14)

127

THAT FEELING  
DANCE WITH ME  
CALIFORNIA SOULS  
LOVE ON MY MIND

DJ CHUS / THE GROOVE FOUNDATION  
K-KLASS / ROSIE GAINES  
RIOT ACT  
THE FREEMASONS

I TOUCH MYSELF  
NU NU (YEAH YEAH)  
THREW IT ALL AWAY  
OH  
FLASHDANCE...WHAT A FEELING  
LOVE IS ON THE WAY  
THESE WORDS  
ONE WORD  
ELECTRIC AVENUE

LENNY B. / KRISTY KAY 128  
FANNYPACK 125  
KASSI 138  
CIARA / LUDACRIS 130  
LOUIS GASTON / DIGITAL OFFSPRING 127  
EYRA GAIL 140  
NATASHA BEDINGFIELD 124  
KELLY OSBOURNE 128  
EDDIE GRANT 124

## SELECT MIX 11

SHE'S NO YOU  
I'M A HUSTLA  
IN YA FACE  
COLLIDE  
MY, MY, MY  
SO SEDUCTIVE  
ONE THING  
BABY I'M BACK  
WAIT  
HOLLABACK GIRL  
OH  
DON'T PHUNK WITH MY HEART  
I'M A HUSTLA - LOOP  
WAIT - LOOP  
HOLLABACK GIRL - LOOP  
DON'T FUNK - LOOP  
LISTEN TO YOUR HEART

JESSE MCCARTNEY 90  
CASSIDY 91  
EBONY EYEZ 91  
HOWIE DAY 94  
C.A.S.H. 95  
TONY YAYO W/ 50 CENT 96  
AMERIE 100  
BABY BASH W/ AKON 100  
YING YANG TWINS 102  
GWEN STEFANI 110  
CIARA 128  
BLACK EYED PEAS 130  
CASSIDY 91  
YING YANG TWINS 102  
GWEN STEFANI 110  
BLACK EYED PEAS 130  
DHT 145

## FUNKYMIX 89

WE BELONG TOGETHER (DJ CLUE MIX)  
GRIND WITH ME  
GET IT POPPIN'  
PIMPIN' ALL OVER THE WORLD  
IN THE KITCHEN  
LOSE CONTROL  
BELLY DANCER (BANANZA)  
MAKE HER FEEL GOOD

MARIAH CAREY 95  
PRETTY RICKY 136  
FAT JOE FEAT NELLY 101  
LUDACRIS 92  
R. KELLY 128  
MISSY ELLIOT 126  
AKON 105  
TEARRIA MARI 91



# MATRIX 1000



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# the great american songbook

## Enchanting tunes of fine vintage, fire a new generation's imagination

## romantic favorites

By Jay Maxwell

**O**ld-fashioned, ancient, antique; or nostalgic, classic, distinguished. Although each of these adjectives can be used to describe something that isn't modern, the first three carry with them a negative connotation of something that is out of date, while the latter three carry with them a sense of respect and honor. The timeless, elegantly romantic songs from the so-called "Great American Songbook" clearly deserve the honorable adjectives.

### Treasured Memories

These songs are not modern in their origin: most trace their creation to the 1920s, 1930s, 1940s, and 1950s, even though some of today's artists are covering these selections as their main repertoire. Many of these remarkable selections sound as fresh as they did when they were first released by Frank Sinatra, Ella Fitzgerald, Sarah Vaughan, Dean Martin, Nat King Cole, or Billie Holiday.

The songs have stood the test of time, and have earned a permanent place in the national psyche; thus the reference to some kind of grand "songbook." Keep an ear out for other references to this genre, too. Catch phrases include: "music from the Rat Pack generation," "American Standards," "The Gershwin [or] Cole Porter Songbook," "Stardust Memories," or simply "cocktail music." Personally, I honor it as part of our heritage by calling it The Great American Songbook.

It's incredible that the newest songs on this list were penned over fifty years ago, yet the clients who are requesting these melodies are most often people who were born less than twenty-five years ago. This is especially true for wedding clients. Brides generally want to have a storybook wedding—the kind that dreams are made of—and that needs a romantic soundtrack to set the mood. A romantic play list drawn from the Great American Songbook sets the tone for a truly memorable evening, with lyrics and classy flavor enhanced by each artist's distinguished style.

Most of us recall reading *Treasure Island* and imagining that we were pirates looking for buried treasure. Truth is, most of us will never find buried treasure; but we might discover treasure in our parents' attic one day. Those long lost heirlooms that, once dusted off, would bring us a small monetary fortune. Yet we can't bear to part with them because of their sentimental



To learn more about the classics of American popular music, check out *The Great American Songbook* (2002) from Warner Home Video.

### LIVELY LIST

AIN'T THAT A KICK IN THE HEAD  
ALL IN A NIGHT'S WORK  
ALL OF YOU  
ALMOST LIKE BEING IN LOVE  
ALRIGHT, OKAY, YOU WIN  
BABY, IT'S COLD OUTSIDE  
BEST OF EVERYTHING  
BEYOND THE SEA  
COME BY ME  
COME DANCE WITH ME  
COME FLY WITH ME  
COMES LOVE  
EXACTLY LIKE YOU  
FEVER  
FLY ME TO THE MOON  
FOR ONCE IN MY LIFE  
FROM THIS MOMENT ON  
HOORAY FOR LOVE  
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME  
I CAN'T GIVE YOU ANYTHING BUT LOVE  
I COULD WRITE A BOOK  
I GET A KICK OUT OF YOU  
I'M BEGINNING TO SEE THE LIGHT  
IT HAD TO BE YOU  
IT TAKES TWO TO TANGO  
IT'S DE-LOVELY  
I'VE GOT MY LOVE TO KEEP ME WARM  
I'VE GOT THE WORLD ON A STRING  
I'VE GOT YOU UNDER MY SKIN

DEAN MARTIN  
DEAN MARTIN  
ELLA FITZGERALD  
NAT KING COLE  
TONY BENNETT-DIANA KRALL  
JOHNNY MERCER / MARGARET WHITING  
FRANK SINATRA  
BOBBY DARIN  
HARRY CONNICK JR.  
FRANK SINATRA  
FRANK SINATRA  
ELLA FITZGERALD / LOUIS ARMSTRONG  
BING CROSBY  
MICHAEL BUBLE  
FRANK SINATRA  
MICHAEL BUBLE  
ELLA FITZGERALD  
ELLA FITZGERALD  
BILLIE HOLIDAY  
SARAH VAUGHAN  
HARRY CONNICK JR.  
FRANK SINATRA  
BOBBY DARIN  
STEVE TYRELL  
LOUIS ARMSTRONG  
JERI SOUTHERN  
ELLA FITZGERALD  
FRANK SINATRA  
FRANK SINATRA



value. If you have ever watched *The Antiques Road Show*, you have seen many a person's jaw drop, once the experts tell them the value of the treasures that they've brought to be appraised. That's exactly what is currently happening as many people—brides and grooms in particular—are unearthing these musical gems.

#### Romance Rekindled

The music that a bride's grandparents listened to when they were teenagers is being rediscovered in many ways by today's wedding generation. First, these songs are instantly recognizable because they are the songs you hear during nostalgic movies and in current television commercials. Also, many of the songs have been rerecorded during different generations. For instance, "I Only Have Eyes for You" was originally recorded in 1934 for the movie *Dames*. Then it was the doo-wop group the Flamingos' biggest hit ever in 1959. It was a Top 20 hit for Art

**Rest assured that any of these songs, whether from the lively list or from the slow list, has a positive romantic message.**

Garfunkel sixteen years later. And, most recently, Rod Stewart included the song on *As Time Goes By: The Great American Songbook, Part II*, the second of his million-selling, three-CD set featuring nothing but the classics.

Along with Rod Stewart's amazing tribute to these songs, we have the multi-Grammy award-winner Norah Jones to thank for bringing this genre to the forefront once again. Proper credit should also be given to Harry Connick Jr., who has often been compared to the all-time great crooner Frank Sinatra, for continuing to hone the craft of singing songs with lasting meaning. Other modern artists who have done a fine job in helping us taste the delicious flavor of true romantic music in the vein of Louis Armstrong, Sammy Davis Jr., Tony Bennett, and Fred Astaire, include Michael Buble, Diana Krall, Steve Tyrell, and Rita Coolidge. Finally, the use of the Internet and legal downloading from Napster, iTunes, and other services have brought the ability to hear and buy music that isn't normally played on the radio into living rooms everywhere.

#### Enchanting Trend

Until recently, most brides asked us to play Kenny G.-style jazz in the background while guests were arriving and during the cocktail and dinner hour. Now, many of them are asking for songs from the American Songbook during this time instead. Some will ask us to mix it with classic jazz from Oscar Peterson, Glenn Miller, Miles Davis, Wes Montgomery, or Sonny Rollins as well. Every song in this issue's list represents one of America's great romantic classics. There are hundreds of other great songs from this golden era but, like any other type of music, the lyrics need to fit the occasion. Rest assured that any of these songs, whether from the lively list or from the slow list, has a positive romantic message.

JUST IN TIME  
LET THERE BE LOVE  
LET YOURSELF GO  
LET'S DO IT (LET'S FALL IN LOVE)  
L-O-V-E  
LOVE IS THE TENDER TRAP  
LOVE SOMEBODY  
LULLABY OF BIRDLAND  
MAMA LOVES PAPA  
ME & MRS. YOU  
MOONDANCE  
MOONGLOW  
NICE 'N EASY  
NOBODY BUT ME  
ON THE STREET WHERE YOU LIVE  
RECIPE FOR LOVE  
SHE BELONGS TO ME  
SITTIN' ON TOP OF THE WORLD  
SOMETHING'S GOTTA GIVE  
STEPPIN' OUT WITH MY BABY  
STOMPIN' AT THE SAVOY  
SWAY  
TAKING A CHANCE ON LOVE  
TEA FOR TWO  
THAT'S AMORE  
THIS COULD BE THE START OF SOMETHING BIG  
TOGETHER WHEREVER WE GO  
TOO MARVELOUS FOR WORDS  
TOP HAT, WHITE TIE, AND TAILS  
TRUE LOVE  
VOLARE  
THE WAY YOU LOOK TONIGHT  
WE ARE IN LOVE  
WE'VE GOT US  
WHAT A LITTLE MOONLIGHT CAN DO  
A WINK AND A SMILE  
YOU ARE MY SUNSHINE  
YOU ARE THE SUNSHINE OF MY LIFE  
YOU MAKE ME FEEL SO YOUNG  
YOU'D BE SO NICE TO COME HOME TO  
YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE

TONY BENNETT  
NAT KING COLE  
ELLA FITZGERALD  
BILLIE HOLIDAY  
NAT KING COLE  
SAMMY DAVIS JR.  
DORIS DAY  
SARAH VAUGHAN  
BING CROSBY  
MICHAEL BUBLE  
MICHAEL BUBLE  
BILLIE HOLIDAY  
MICHAEL BUBLE  
LOU RAWLS  
DEAN MARTIN  
HARRY CONNICK JR.  
HARRY CONNICK JR.  
DEAN MARTIN  
ELLA FITZGERALD  
TONY BENNETT  
ELLA FITZGERALD / LOUIS ARMSTRONG  
DEAN MARTIN  
JANE MONHEIT  
ELLA FITZGERALD  
DEAN MARTIN  
EYDIE GORME & STEVE LAWRENCE  
EYDIE GORME & STEVE LAWRENCE  
ELLA FITZGERALD  
FRED ASTAIRE  
DEAN MARTIN  
DEAN MARTIN  
FRANK SINATRA  
HARRY CONNICK JR.  
EYDIE GORME-STEVE LAWRENCE  
STEVE TYRELL  
HARRY CONNICK JR.  
RAY CHARLES  
FRANK SINATRA  
FRANK SINATRA  
NANCY WILSON  
HARRY CONNICK JR.

#### SLOW LIST

ALL THE WAY  
AT LAST  
BECAUSE OF YOU  
BEST IS YET TO COME  
BUT BEAUTIFUL  
CHANCES ARE  
COME AWAY WITH ME  
COME RAIN OR COME SHINE  
DEDICATED TO YOU  
EVERYBODY LOVES SOMEBODY  
FASCINATION  
GEORGIA ON MY MIND  
I LOVE YOU FOR SENTIMENTAL REASONS  
I ONLY HAVE EYES FOR YOU  
IF YOU WERE MINE  
I'LL BE SEEING YOU  
I'M IN THE MOOD FOR LOVE

FRANK SINATRA  
ETTA JAMES  
TONY BENNETT  
FRANK SINATRA  
BILLIE HOLIDAY  
JOHNNY MATHIS  
NORAH JONES  
RAY CHARLES  
SARAH VAUGHAN  
DEAN MARTIN  
JANE MORGAN  
RAY CHARLES  
NAT KING COLE  
ROD STEWART  
BILLIE HOLIDAY  
FRANK SINATRA  
JULIE LONDON



INNAMORATA (SWEETHEART)  
 ISN'T IT ROMANTIC  
 ISN'T THIS A LOVELY DAY  
 I'VE GOT A GREAT IDEA  
 KISS TO BUILD A DREAM ON  
 LET'S FACE THE MUSIC AND DANCE  
 LOOK OF LOVE  
 LOVE IS A MANY SPLENDORED THING  
 LOVE IS HERE TO STAY  
 THE MAN I LOVE  
 MISTY  
 MORE  
 THE NEARNESS OF YOU  
 NIGHT AND DAY  
 ONLY YOU  
 S'WONDERFUL  
 SENTIMENTAL JOURNEY  
 SOMEONE TO WATCH OVER ME  
 STRANGER IN PARADISE  
 STRANGERS IN THE NIGHT  
 THAT'S ALL  
 TIL THERE WAS YOU  
 UNFORGETTABLE  
 THE VERY THOUGHT OF YOU  
 WHAT A DIFFERENCE A DAY MAKES  
 WHAT A WONDERFUL WORLD  
 WHEN I FALL IN LOVE  
 WHEN YOU'RE SMILING  
 YOU DO SOMETHING TO ME  
 YOUNG AT HEART

DEAN MARTIN  
 ELLA FITZGERALD  
 ELLA FITZGERALD-LOUIS ARMSTRONG  
 HARRY CONNICK JR.  
 LOUIS ARMSTRONG  
 DIANA KRALL  
 DIANA KRALL  
 NAT KING COLE  
 ELLA FITZGERALD-LOUIS ARMSTRONG  
 BILLIE HOLIDAY  
 SARAH VAUGHAN  
 ANDY WILLIAMS  
 NORAH JONES  
 TEMPTATIONS  
 HARRY CONNICK JR.  
 DIANA KRALL  
 LES BROWN  
 ROD STEWART  
 TONY BENNETT  
 FRANK SINATRA  
 MICHAEL BUBLE  
 ROD STEWART  
 NAT KING COLE  
 NAT KING COLE  
 DINAH WASHINGTON  
 LOUIS ARMSTRONG  
 NAT KING COLE  
 LOUIS ARMSTRONG  
 ELLA FITZGERALD  
 FRANK SINATRA



Several recent brides have asked us to play nothing but this genre for the entire evening (no "Electric Boogie," no "YMCA," no Black Eyed Peas, etc.). It actually makes for a very classy event.

#### Living Heritage

This past summer my wife and I took our two children, ages eight and four, to Washington D.C. After visiting the National Zoo for a day, we spent the next several days visiting and exploring all the treasures of the Smithsonian Institution. If you have ever visited these museums filled with our nation's treasures, you know that feeling you get when you see, in person, the Hope Diamond or the actual American flag that inspired Francis Scott Key to write "The Star-Spangled Banner." On display were several "neat" tidbits of American culture such as the shirt that Jerry Seinfeld

**It's incredible that the newest songs on this list were penned over fifty years ago, yet the clients who are requesting these melodies are most often people who were born less than twenty-five years ago.**

wore on the famous "The Puffy Shirt" episode of his show and Judy Garland's ruby-red slippers from *The Wizard of Oz*. But the most spectacular display for me was a room dedicated to Ella Fitzgerald. I was awestruck as I tried to absorb all that was presented in the greatest museum in America to this single female artist. Her masterful voice added life to songs written by the greatest composers of the time: Duke Ellington, Johnny Mercer, Irving Berlin, George and Ira Gershwin, Richard Rodgers, and, of course, Cole Porter. Museums often display things that are old, out-of-date, and only hold value in reminding us of how things used to be and of how far we have come. But like Judy Garland's slippers, Ella's music and the music that was crafted by her contemporaries is a part of our American heritage. These songs are woven like the fine threads of the American flag into our culture and into our hearts. Like Old Glory herself, these songs have stood the test of time. They will continue to be played and each generation will understand why we call it the Great American Songbook. ■

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## How you can employ storytelling to energize your entertainment

# inside stories

By Mike Ficher

**M**obile disc jockeys have many names for events: jobs, gigs, shows, performances, engagements, and, of course, sales being among the most popular.

Maybe an additional designation should be added to how we view our work: a story. Each event, and particularly a wedding reception, birthday party or anniversary celebration, is a story unfolding or one being told. Adopting or at least understanding that perspective can aid mobile entertainers in increasing the opportunity for a successful and memorable event.

### Now Hear This

Long before videotape and digital storage allowed us to record our every moment—mundane or monumental—for posterity, elders employed stories to pass on history and impart critical moral and social lessons to future generations. For example, the Bible is, in part, such a collection of stories and parables to illustrate points. Native American history has been passed from generation to generation via verbal storytelling rather than written documentation. Storytelling flourishes in the Yangtze Delta region of China where the chantefable—medieval tales of adventure employing alternating sung and spoken verses—is still a rich and popular tradition.

So, what is a story, actually? We all know one when we hear one, but it becomes a bit slippery when we try to pin it down into one neat category. According to Tim Sheppard, a

storyteller, teacher, and historian in England, "There is no consensus, and it is extraordinarily hard to come up with any good definition, long or short."

While storytellers as a group cannot, or decline to categorically define their avocation, no such quandary exists about the power of an engaging and entertaining story. "Good storytelling can be powerful, transporting, and magical, and most tellers agree that this can only fully happen in live performance," Sheppard notes.

### River City Raconteur

Randy Bartlett understands the captivating character of a story in a live setting. Owner of Premier Entertainment in Sacramento, California, Bartlett has parlayed his acting chops, composition flair, sales background, and listening skills into an extremely popular feature of his shows—love stories.

An avid reader and fan of stories as a growing child, Bartlett initially entered the field of sales, where he employed his love of storytelling as a means to differentiate himself

**Good storytelling can be powerful, transporting, and magical.**

from other sales people. When he entered the disc jockey profession in 1988, the now nationally-recognized entertainer naturally leveraged the tool that proved successful in his previous field. Simple introductions evolved into more detailed, personal prologues. That success led to more elaborate, comprehensive love stories, some as long as 15 minutes.

"Yeah, I love to tell stories," admits Bartlett. "It all just started by adding a little personal touch, and then it evolved."

## How Powerful Is a Story?

**R**andy Bartlett of Premier Entertainment in Sacramento, California, recalls an event from a few years ago where a story helped a family make a transition through a difficult life stage.

The bride and groom had booked Premier Entertainment for their wedding in May. Then, bad news. The bride's mom was diagnosed with cancer. She died about four months before the wedding at the young age of 49. Devastated at the loss—both the bride and groom were very close to her—they elected to postpone, not able to bear the thought of a wedding without her.

During the ensuing months, the bride became pregnant. But the expectant couple continued to postpone the wedding, still powerless to endure the special event without the mother of the bride. Finally, after the baby was born, the new parents married in Lake Tahoe without telling anyone—not a soul. When they returned and announced their nuptials, the family was quite upset. They felt they had been excluded, offended that the couple did not think the family was important enough to include in their ceremony.

To assuage negative family emotions and celebrate their wedding, they booked Premier Entertainment for a very casual, backyard reception a couple of months later. "I had to tell their love story," recalls Bartlett, "including how they met and fell in love, right up through that day. I had to make it funny, sentimental, entertaining, and informative, and I had to do it all in just a few minutes.

"I worked very hard on it, and it was very difficult and emotional for me," recounts the veteran entertainer. "I'm emotional anyway, but my own mother died of cancer when she was just 49, so this hit close to home."

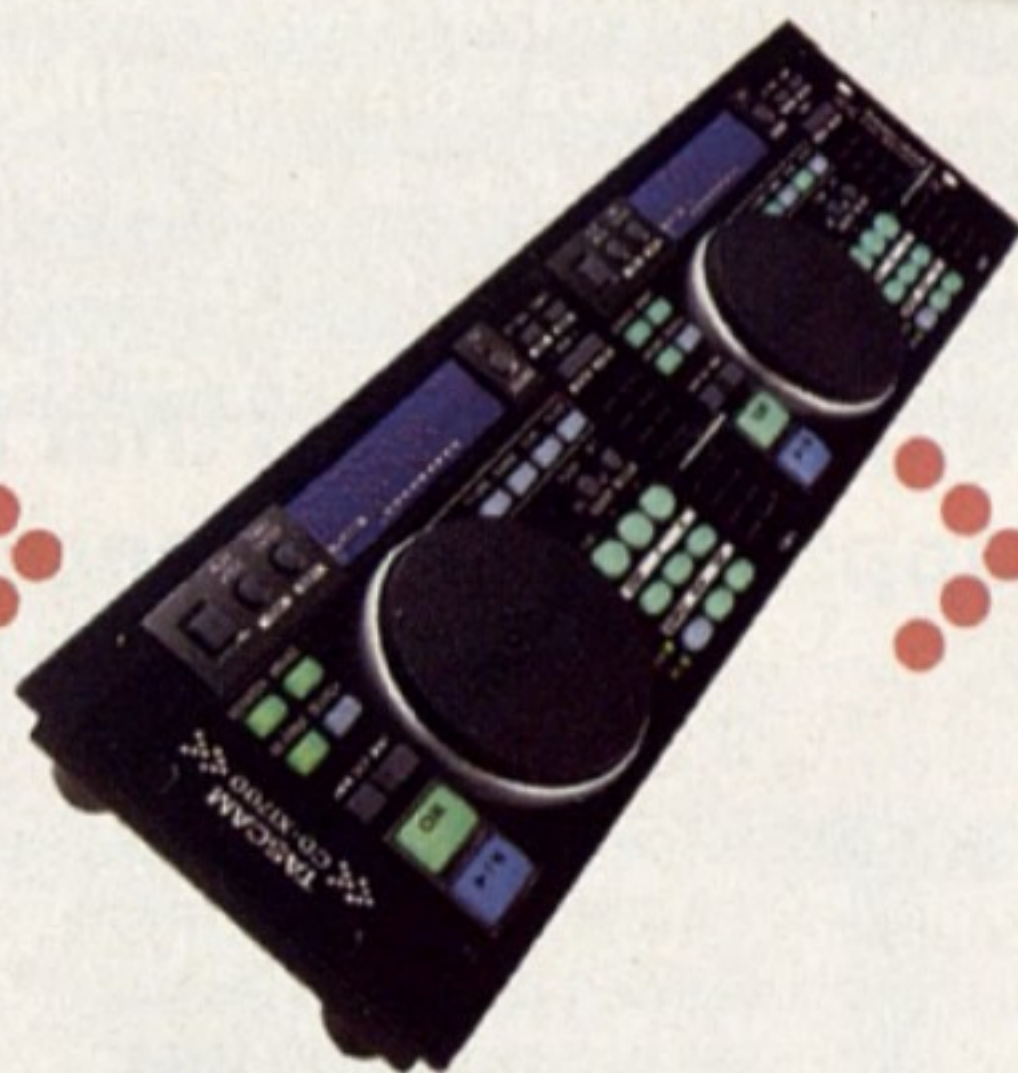
After the love story, the father of the bride, who had been divorced from the mom who died, approached Randy. "He shook my hand and said, 'You probably don't know what you did for us today, but you did a lot of healing. Our family thought of their eloping as something of a slap in the face, but the perspective you gave us today made us realize that they eloped because family was so important to them, not because they didn't want us there. You've helped to heal our family, and I want to thank you for your caring and your talent.'"

Challenged to hold back his own tears, all the entertainer could say was, "Thank you. It was a privilege."



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### That's Entertainment

But, like any other tool in the DJ bag of tricks, the focus must be consistent.

"The skill that is the most important for a storyteller is to entertain," Bartlett counsels. "It doesn't matter how good the story is if nobody listens to it. People have a very short attention span, so you need to keep them hooked."

"Humor is the best tool to do that, so learn to add appropriate humor to everything to keep people hooked."

The engaging purveyor of anecdotes offers some time-tested words of wisdom for developing sound storytelling skills:

"DJs can improve their understanding [of stories] by paying attention to what keeps their interest. If they watch a movie, play, TV show or concert, what keeps them interested? Analyze what's going on."

"We're in the entertainment industry, yet most DJs don't recognize the simplest entertainment issues. Where you stand, how you move, your posture, your expression, your inflection, are all very important to telling a good story."

### The Long and Short of It

In addition to crisp, refined, attentive delivery, the content must engage the audience on a different level.

"A good story requires the details that help paint the picture in the mind of the listener. Something they can relate to, that they can feel," insists Bartlett. "Think of the details that would help the listener, not the speaker."

"Don't be afraid to take your time telling a story. We've all seen 10-minute toasts that were hysterically funny or incredibly sentimental and engaging, and the time just flew. But we've also seen the 30-second toast that seemed about 25 seconds too long. It's all about how, not what."

### To Tell or Not to Tell

Can or should you add stories to your events?

Dr. Joseph Sobol, a scholar, folklorist, and musician, observed in his 1999 novel on the American storytelling revival, *The Storytellers' Journey*, that the art is dependent on the individual.

"Storytelling is strongly dependent on the power of personal presence—of the trance-inducing interaction of live performer with live audience, and the direct transfer of narrative imagery from mind to minds," the professor writes. "Whether within a traditional community or a contemporary performance context, storytelling tends to be prized precisely for its immediacy."

Adding extended stories to their events may not be the best application of every DJ's skill set. Yet, understanding the power of a story and framing your events to exploit this powerful human narrative will enhance your chance for success. That's my story and I'm sticking to it. ■



## special perspective on holiday parties

### Big-hearted gigs that benefit a particularly appreciative audience

By Mark Johnson

**T**wice a year, for Halloween and around Christmas-time, I perform for an organization that sponsors parties for mentally handicapped people. These people, or "clients," as they are referred to in the biz, range in ages from 18 to 70, with varying degrees of mental deficiencies. As the holiday season rolls around once more, I thought it might be helpful to share some of my experiences and observations about performing for this group of extraordinary people. There is a tremendous amount of good will to spread and enjoy, and also a few pitfalls to watch out for when entertaining this unique audience.

#### Altruistic Reality

Like any charity function, you enter into this type of gig with the knowledge that you are doing a good deed for others and that you may get some referral business from the guests or others involved. In this case, the goodness factor will prevail. These parties are the highlight of the clients' year, with the exception of personal birthday parties.

Most of these folks live in group homes. In fact, there are so many group homes throughout the landscape that you probably drive by a few without knowing they exist. So, these parties held at a banquet facility are extremely special to the clients. There were over 70 clients at my most recent Halloween party, and everyone had a nice costume. They all arrived on time and were anxious to start having some fun.

#### Music = Fun

Musically speaking, it's best to keep it mostly to the standards from the *Mobile Beat* Top 200 list. Rather than focusing on today's hit music, which the clients are typically not that in tune with, you'll really want the musical appeal to be as general as possible.

Songs like "Celebration," "Old Time Rock 'n' Roll," "The Twist" and other very long-term, classic DJ songs are perfect for this audience. There usually isn't a call for any slow or couples-oriented songs.

By keeping it very upbeat and obvious, you can inspire most everyone to dance, including the chaperones. Any requests that are too focused or contemporary may not go over as expected.

I have actually played "Electric Boogie," "Cha-Cha Slide," "Macarena," and "Hot, Hot, Hot" as a four-song set and had my audience think I was God's gift to entertainment. Add other easy participation songs like "The Locomotion,"



"Conga," "C'mon 'n Ride It (The Train)" and others, and you'll definitely be a hit.

The organization that arranges the events I've taken part in works with the local high school, so the parties are attended by some National Honor Society candidates as part of their public service requirements. They usually mingle with the clients for dancing and other interaction. While it's tempting to play some of the students' requests, the party is really for the clients. 50 Cent, Metallica and the current pop stars don't appeal to them as much as the Beach Boys or the Monkees will.

#### Client Considerations

These events are shorter than normal. Most run about two hours, so that's roughly 40 songs that you'll play. Plus, Halloween or Christmas parties require a few (but not too many) seasonal songs as well.

I tend to keep the lighting simple, with a mirror ball and one moving fixture. Any excitable lighting like strobes or other quickly flashing lights may cause adverse reactions among the attendees. And certainly do not use a fog machine, as it may be interpreted as a fire.

It's tough to utilize giveaways at these functions, unless you plan to give one item to each client. They may not understand the concept of a "contest" the way you are accustomed to running it. Also, if you hand

#### These parties are the highlight of the clients' year.

out candy or other holiday treats, clear it with the organizers, as there may be some dietary limitations that you may not know about.

Finally, when dealing directly with these clients as they come up to ask for songs or to just look around, keep in mind that these people are very innocent and really mean no harm. They may engage you with some conversation totally unrelated to anything. Be sensitive to the situation and simply acknowledge their attempts as best as you can, without trying too hard to solve any problems. If you have any questions regarding protocol, you should always ask the organizers or chaperones. They are trained to work with their clients and will certainly offer any help you may need.

**I tend to keep the lighting simple, with a mirror ball and one moving fixture. Any excitable lighting like strobes or other quickly flashing lights may cause adverse reactions among the attendees. And certainly do not use a fog machine, as it may be interpreted as a fire.**

#### Benevolent Benefits

These parties are usually held at a sponsoring VFW or other social hall for economic reasons. With that understood, you may be expected to donate your services or play for a severely reduced rate. Fortunately, these parties are held during the afternoon and are not likely to interfere with your evening bookings. The organizers are very aware of the delicate nature of these parties and will try to accomplish as much as possible on a pretty strict budget. For example, most of the food at my last party was prepared by the organizers themselves instead of by a caterer.

I've been doing these parties for a few years now, and I can certainly report a few benefits. First, it's a very easy-to-please audience, music-wise. Second, the organizers and sponsors are very appreciative of my services and are very helpful with moving the equipment in and out. Third, I get some good feelings that, considering all the nice things that being a mobile DJ brings, I can give something back. Finally, these parties also keep my DJ business's name in front of the organization itself. When the VFW or other social organization is planning a regular party, or needs to refer a DJ to someone wishing to rent their facility, you can bet I'm on the top of that list. A little goodwill truly does go a long way. ■

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# karaoke for a cause

**National karaoke contest to help serve those who have served** By Greg Tutwiler

**R**emember when all you had to do to make a little money hosting karaoke shows was show up with your gear at your local pub and wait for the singers to appear? It doesn't seem like that long ago. But times do change. And this little private world that we used to live in with all our karaoke buddies keeps getting bigger and bigger. Thanks to Fox's *American Idol*, CMT's *Nashville Star*, and several other less prominent competitions, the competitive bar (no pun intended) has been raised on vocal competitions.

## Strategic Singing Plan

There's a new competition in town, and this one promises to give back more than just entertainment or newfound stardom.

Des Moines, Iowa's Rick Ludwig owns Showtime Entertainment, and is the founder of the new series of events called the Ultimate Karaoke Challenge. He's been a DJ for over twenty years and feels like the moment has arrived for his contest.

"Participating karaoke establishments such as nightclubs, malls, and casinos all over America will be hosting preliminary rounds," Rick said. Local contests in almost every state will produce a limited number of singers who will perform at city, state and regional levels in the summer of 2006. "The U.S. is divided into five different regions, with the Top Male and the Top Female singers from each regional finals contest advancing on to battle it out in the National Finals for a Grand Prize of \$10,000 in cash and prizes, in Orlando, Florida. These top ten singers are guaranteed a minimum of \$1,000 each, just for making it the National Finals." Also, every singer at the local level is guaranteed a minimum of three prizes in exchange for a nominal \$10 registration entry fee.

## Supplies for the Home Front

"As for charity," Rick explained, "\$1 of the entry fee will benefit the Freedom Is Not Free organization. They distribute profits to various military charities around America through the sale of purple Freedom Is Not Free wristbands (similar to the Livestrong yellow wristbands)."

Ludwig hopes to sign up 15,000 singers, representing all 50 states, from September 2005 through April 2006. This would result in \$15,000 to for charity. "I've been doing state-wide karaoke contests in Iowa for over a decade now and the timing just seems right," Rick said. "We've helped raise funds for many different charities over the past 15 years, such as the 9/11 Emergency Relief Fund, American Red Cross, Special Olympics, and Toys for Tots. With the military needing our support now, more than ever, I just wanted to give back!"

## Promoting Excitement

Ludwig wants this to be a contest for all singers, not just the good ones, because their support will help military charities, which in turn helps our military personnel and families. "If we were in their shoes, I know we'd appreciate the support."

So, if you're looking for a way to spice up your show, or to pump some life back into a soft nightclub, this might be just the thing for you. For more information about how to get involved with the Ultimate Karaoke Challenge you can call Rick at 515-208-1782 or check online at [www.singforthecause.com](http://www.singforthecause.com) or [www.theultimatekaraokechallenge.com](http://www.theultimatekaraokechallenge.com). More information about the Freedom Is Not Free organization can be found at [www.freedomisnotfree.com](http://www.freedomisnotfree.com). ■

## The Ultimate Karaoke Challenge

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City & State Finals Contest - May 2006  
Regional Finals Contest - Jun. and Jul. 2006  
National Finals Contest - Aug. or Sept. 2006

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**The competition will give back more than just entertainment or newfound stardom.**







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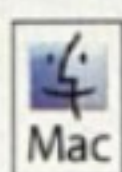


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# JUICE

## transcontinental lighting

**P**opular Dutch nightclub De Rodenburg has been an enduring institution in the town of Beesd since 1985. But two fires in 2004 hit a nearly fatal blow to the club. With the help of Martin ([www.martin.com](http://www.martin.com)) distributor Fairlight, however, Rodenburg is back in business and in a big way.

For over two decades club owner H. van Roden has managed to put Rodenburg on the Dutch nightclub map, especially in the hardcore house scene. In July 2004, a fire damaged the venue's largest space, the Trance & Dance Arena, as well as the somewhat smaller Party Café and second floor Koepelbar. Fairlight repaired some equipment and totally rebuilt the three rooms, delivering new equipment where needed.

Then on November 26, 2004, another far more devastating fire broke out. Yet the owner decided to rebuild immediately. In fact, within a week, Fairlight, in combination with one of its major customers, Rentall BV, managed to have the place back on its feet again. In the weeks to follow, Fairlight used the Martin ShowDesigner to outline a new lighting system for the club. By May 2005, the refurbishment was complete and

the club reopened with new lighting, sound, and AV systems.

The club's main dance area is in the Trance & Dance Arena where a custom made, diamond-shaped Eurotruss features an array of 10 MAC 250 Kryptons and 4 MAC 300 wash lights. On surrounding walls, spray color and pattern effects from 12 CX-2 color changers. Other effects include 8 RoboScan Pro 918 scanners and a pair of Atomic strobes with Atomic Colors. A four-headed Martin Magnum Club Smoke system provides the mid-air projection canopy. LED-tubes add to the color ambiance.

Added to the Martin lighting effects are digital media effects from Martin's Maxedia Digital Media Composer. Located in the DJ booth, the Maxedia comes under control of a Maxxyz lighting console so that video content can be synchronized with the lighting. In fact, Rodenburg is one of the first clubs in Holland to have both the Martin Maxxyz and the Martin Maxedia.

In the smaller Party Café is another Eurotruss of 8 MX-4 scanners, 2 Wizard effect lights, 1 Ego 01 and 2 Ego X5 effects, and an Atomic strobe with a two-headed Martin Magnum Club Smoke system. Control is from a PC-based LightJockey (DJ-version, PCI-512) in combination with an LSC Minim controller. More LED pipe decorates the room as well.

On the other side of the Atlantic, Martin helped create a youthful, attractive atmosphere the Xhibition Bar, in Harrah's Atlantic City. The 360-degree bar features the customary slot machines and table games, but it's a color-coordinated lighting and video system that gives the bar its passionate feel.

Surrounding more than 300 towering bottles on the interior of the bar are sixteen 50" plasma screens that reveal video content set to pulsating Top 40 metro music. Further in are two rows of Martin Alien 05 color changers—an outer row of 24 plus an inner row of 24—illuminating liquor bottles on vertical liquor racks. Added to this are four circles of color changing Color Kinetics LEDs surrounding the bar. In a refined touch that gives the bar its stylish feel, the LED and Aliens are color-coordinated with the video on the plasma screens.

"I picked the Alien's because of the success I had with them at another Harrah's bar, Harrah's Rincon Casino & Resort in San Diego," says lighting designer Jon Champelli. "I loved the look of them there—the combination of the color changing and the actual aesthetic look that they have. Color coordination between the LED, the video, and Alien 05's is something that evolved over time, and is still evolving. We'll end up with 96 different video clips and looks, each between 2 and 4½ minutes. ■"



# MANIA DC3

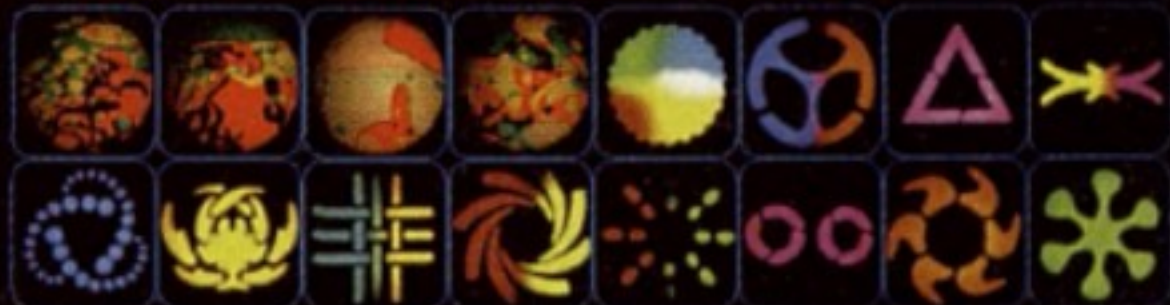
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# are you as funny as you think you are?

## Properly wielding the power of humor

By Larry Williams

**O**ne of the great characteristics of the mobile entertainment profession is versatility. We often try to be all things to all people. However, at times our well-intended efforts to vocally entertain walk a fine line with some guests—and we may not even be aware of it. No doubt, many of us try to exercise good judgment in our public speaking, but it's still a good practice to periodically take a closer look at our manner and delivery, as well as to think about how best to use the authority we are given to speak freely in many performance situations.

### Catching the Signals

Most of the time, guests are quite forgiving of honest mistakes, mispronunciations, and other slight defects in our speaking ability. Humor, on the other hand, is a very deliberate action that is often more deeply scrutinized by members of the audience. So when is humor acceptable? When should it be approached cautiously? And when is the humorous word better left unsaid? A traffic-light analogy might provide a helpful and responsible way to look at how we use humor.

### Green Light = GO: Humor Is Acceptable

If a customer has previously enjoyed your performance or has gotten to know your humorous personality, there would likely be no surprise if humor were to be responsibly utilized. Perhaps you have advertised your services as being "interactive" or "vocally engaging." This again removes any doubt the contracting party may have with regard to your upbeat personality and how that personality might interact with the audience. Discussing boundaries with your client may prove very beneficial in obtaining the green light to introduce humor.

### Yellow Light = Approach Humor with CAUTION

If the subject of humor has not been discussed with a client, it might be best to proceed with caution. For example, an extremely formal crowd may be quite conservative with their values and limited in their acceptance of humor. Even

informal family gatherings would generally tend to require a more G-rated approach, due to the age range of guests, often going all the way from impressionable children to senior citizens with traditional values. Like any other talent-oriented characteristic, the use of humor can have an affect on future sales and referrals. You may want to weigh these risks before engaging in an unsolicited comment. If humor has not been prediscussed with the contracting client, it may be best to leave the humorous comment unsaid or at the very least, to approach the issue cautiously.

### Red Light = STOP: Humor Should Not Be Used

Humor involving sexual innuendo, otherwise known as "blue" humor, can be extremely damaging to a performance if not cleared ahead of time with your client. Social-issue-related and even political humor can often receive a split reception. It's also ill advised to direct humor unexpectedly at an audience member. How often have we had the opportunity to voice a funny line at the expense of somebody's name? Blindsiding someone with a humorous comment can easily backfire.

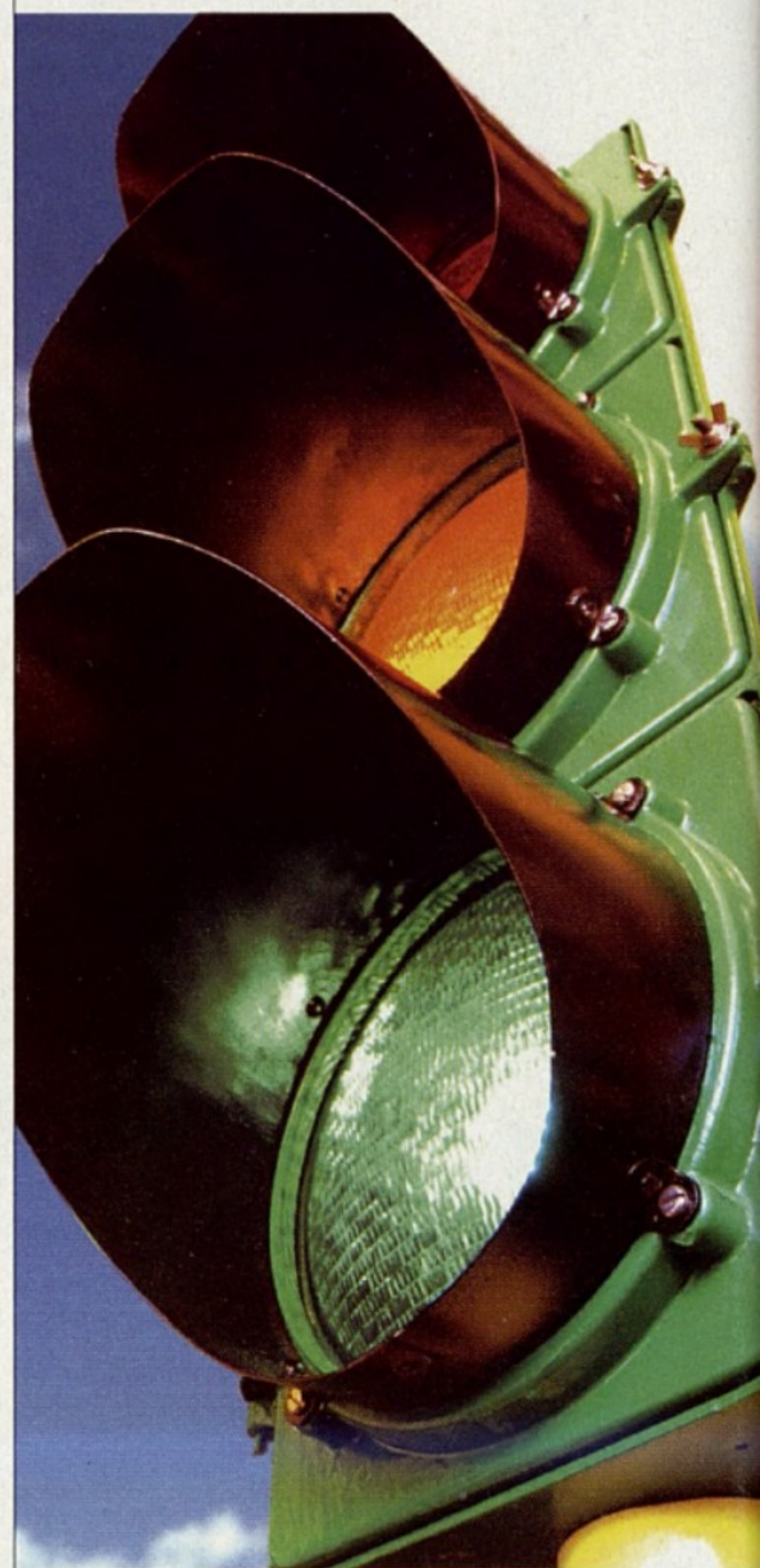
### Speaking in Body Language

Often, when someone says or does something that might be joke-provoking, the very nature of your follow up—your timing and mannerisms—can be far better received than any possible verbal response to the situation. For instance, a simple tilt of your head, dramatic pause, or slow vocal delivery can create a perfect reaction that will delight your audience without overstepping any boundaries. In essence, if the audience perceives the MC as being "speechless," this can be extremely funny! We don't always have to be humorous with words. And certainly, we should never want to upstage someone simply because we have the ability to do so.

The power we wield with our microphones should never be taken for granted. When good judgment and etiquette are not exercised, attempted humor can fuel a negative public opinion of our profession. In contrast, appropriately injecting humor into a performance can break the ice, make people comfortable—or even make the event!

*Larry Williams has owned the Reno Tahoe DJ Company since 1990. He is a member of the American Disc Jockey Association and has served for four years as the president of the Nevada Disc Jockey Association.*

A simple tilt of your head, dramatic pause, or slow vocal delivery can create a perfect reaction that will delight your audience without overstepping any boundaries.





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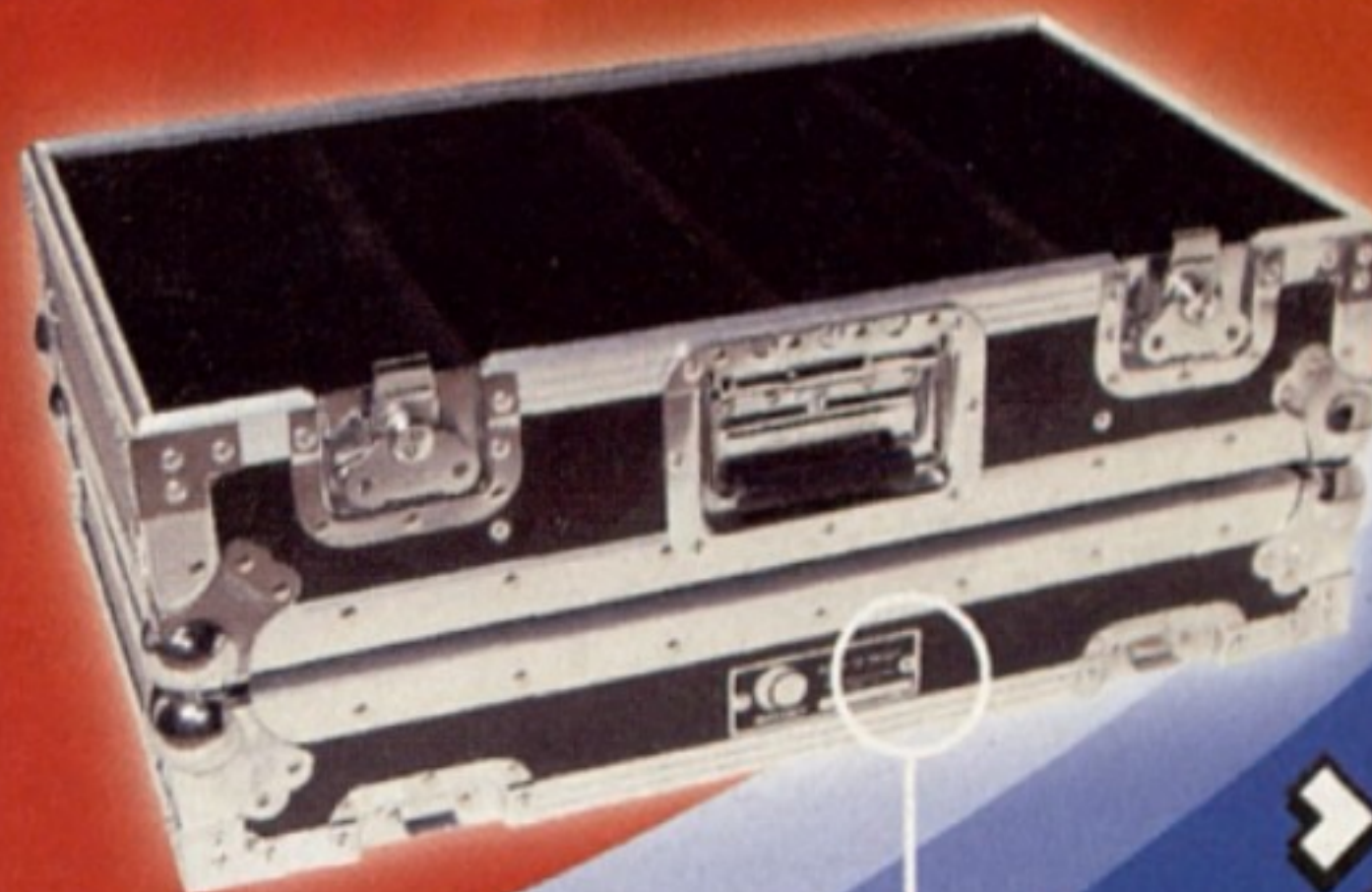


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more than

# JUST MUSIC

The importance of **the personal touch** and how to add it to *your* business

By Matt Brys





**H**ow many times have you answered your phone only to hear a client begin the conversation with, "How much do you charge...I just need someone to come and play music—no extras." For over 12 years, my company has spent a great deal of time and resources trying to discover what our clients are really looking for, what their needs and expectations are, and how we can shape our services to exceed their expectations. It's funny—in the years that we have been performing, the expectations and needs have not changed and the responses from clients remain the same.

#### Preconceived Notions

Many people have a certain image or perception of what DJs are and what they provide prior to calling you. Perhaps their only experience with a DJ was at their cousin's wedding where the DJ wore a rhinestone jacket and sang Elvis songs. Though some may appreciate this kind of act, most are looking for something a bit different and a lot less cheesy. Others think of a DJ as the "club DJ" they remember from Vegas who only mixed a certain type of music and hardly made announcements, etc. Still others think a DJ's only job is to show up and "just play music."

#### Survey Says...

Though the perceptions of each client are different, the needs are the same. Your clients want to have an unforgettable experience at their event. They want to have fun. They want to enjoy their time with you and they ultimately want to have an event that is unique and personalized. So, how do you as a DJ/entertainer provide them with this? Solution: know your clients' needs. It's simple, really.

In one of our recent surveys of over 100 brides who were married in the last year, we asked them this simple question: "Of all the duties your DJ/entertainer performed at your wedding, what single service stood out over all the others?" What do you think their answer was? The way the music was played? Perhaps the way the announcements were made? The following may shock you:

Not one of the brides answered, "The way the announcements were made." Some added that though the announcements were made properly and with some flair and fun, it wasn't the single most important service. 9% of these brides stated that "the way the music was played" stood out over all the other services their DJ brought to the table. Interesting. Only 9%. The expectation of a DJ company is to provide music, right? In fact, in our sales consultations we inform clients that the difference between an average DJ and a professional one is that the professional knows what song to play at exactly the right time to create the perfect mood. So, what could have been more important than that? 17% said, "The way their DJ coordinated and planned their event with them. Many brides added that this service alone saved them a lot of time, headache, and stress. And the single most important service that the DJ provided that stood out over all the others: "The way the DJ interacted with their guests off the microphone."

## PERSONALITY FEATURES UNVEILED

**M**any of these activities or attitudes may seem obvious...so why aren't you putting them to work in building your reputation for excellent service!?

- Stand at entrance of reception and greet *each* guest with a warm and *sincere* greeting.
- Remember posture and body language:
  - Hands out of pockets
  - Hands at side (never crossed)
  - Always look at the eyes of a guest while speaking.
  - Never disengage from conversation without saying "excuse me."
  - Always come out from behind DJ equipment to meet guests as they approach you (Nordstrom service trait).
  - Speak with a smile.
- Be personable.
- When a guest asks for directions within the reception site, don't point. Walk guests to their destination in the reception.
- During the meal, walk around and meet guests.
- Scan the room every 5 minutes and look for potential problems. Anticipate and respond accordingly:
  - Watch guest facial expressions.
  - Look for confusion.
  - Look for disappointment.
  - Look for hazards.
- Encourage music requests.
  - Walk around and ask for requests from guests.
  - Start conversation about favorite music.
  - Never say, "I can't play that." Always offer an alternative song or assist in finding an alternate.



## MORE THAN JUST MUSIC

In fact, 76% of the brides surveyed said that this factor alone made their event more comfortable, personable, genuine, and unique for themselves and their guests.

### Personality Is Everything

The personality of each DJ is what makes them unique. You can train to mix music. In fact, you can give two equal-caliber DJs the same set list with the same methods for mixing and they will come up with a similar sound. However, what sets these two DJs apart is personality.

So, how important is personality to your client? In this same survey, we asked brides, "What single factor ultimately lead you towards your decision for choosing your DJ company?", 27% stated "The confidence and trust that we had in our DJ." We built that trust through meeting with them and getting to know them. However, 73% chose "The personality of the DJ and the fun that they created with their personality." Wow! That's huge. And by the way, as for cost, not one person responded with "The cost of the DJ company" or the special discounts that were offered. Personality, my friends, is everything!

### DJ Charm School?

At Extreme Productions Pro DJs, we have developed a training program for our DJs that is extensive and focuses primarily on customer service. In this program, we teach our DJs something called "personality features." These are service actions that our DJs can use to create a more personable atmosphere at each event. Moreover, personality features stress the importance of anticipating the needs of the client and guests at each event. From pulling out chairs for guests as they approach a table, to approaching every guest and greeting them as they enter an event, these features go along way. In fact, they are not expected by the guest—which provides them with a pleasant surprise!

We also teach communication techniques and reading body language to ensure that guests are comfortable and enjoying themselves. We spend a great deal of time studying companies like Ritz Carlton and Disney—companies that pride themselves on their customer service and have set the service model for other companies worldwide. And though none of these techniques or personality features have anything to do with playing music, they have everything to do with enhancing the experience of each guest at our events. It is what stands out. In fact, these features make up the main attraction that adds to our bookings and increases our business.

At your next event, I challenge you to step out from behind your equipment and begin a conversation with a client. Perhaps pull out a chair for guests as they approach their table. The simplest gestures can have a big impact, and will make the ultimate difference in successful service. ■

*DJ/entertainer Matt Brys owns Extreme Productions Pro DJ Service (www.extremeprodjs.com) in Sacramento, California.*

# J U I C E



### GEMINI VINYLIZES AUTO

Gemini Sound Products was excited and proud to contribute to MTV's smash hit *Pimp My Ride* program (Sundays, 9pm ET/PT), for an episode that aired last August. Gemini helped West Coast Customs creatively upgrade another automobile by providing some audio bling. After 21-year-old Jake gave his car up to be "pimped," the creative minds at WCC got the idea to install a pullout Gemini TT-04 Direct Drive Turntable in his glove compartment. "Anyone who loves music knows there's nothing like the sound of vinyl; that's why we're going to hook up Jake with a [Gemini] record player right inside his dashboard," explained Big Dane, accessories guru for West Coast Customs. Gemini was glad to participate in the show and hopes the TT-04's straight tone-arm system is getting a vigorous test run in Jake's new "pimped out" ride. To get information and repeat show times for MTV's "Pimp My Ride" visit [www.mtv.com](http://www.mtv.com).

Gemini has also equipped the West Coast Customs shop with two complete sound systems consisting of: GX Series Self-Powered Speakers, GSS Subwoofers, an MM-03 19" 5-Channel Mixer, a CFX-50 Tabletop CD Player, an MPX-3 CD/MP3 Player, a UZ-9128 UHF Wireless Mic System, and ST Speaker Stands. For more on Gemini's products, go to [www.gemindj.com](http://www.gemindj.com).

### TAKING YOUR TRADESHOW IN SMALL DOSES

Segue Productions has revived their popular and educational one-day mini trade shows, starting a new series of events in October 2005 in Hamilton, Ontario, Canada. Many will remember these great mini shows, dubbed Professional Entertainment Regional Networking and Technology Expos, from early 1990s.

According to event producer Jim Griffin, "We are partnering with several national and regional associations, industry suppliers, and a few entertainment services and individuals to present seven one-day mini-shows in different cities all across Ontario during 2005 and 2006, all leading up to the largest entertainment conference and trade show ever attempted in Canada. This large show will take place Wednesday to Saturday of Easter week in 2007."

The 2007 show will feature all types of products, technology, services and more, for

all types of entertainers. Training seminars and panels with new and different approaches and techniques are planned, in order to help professional entertainers offer a fresh variety of products and services to their clients.

Potential regional show dates and cities for 2006 include (all in Ontario): Windsor, February 5; Kingston, April 2; London, June 4; Toronto, September 10; Ottawa, October 15; and Kitchener, November 5. The Professional Entertainment International Networking and Technology Conference and Trade Show is slated for Toronto, April 4-7, 2007.

More information will be available soon at [www.segueproductions.net](http://www.segueproductions.net). Other associations, suppliers and individuals are welcome to join the team. Contact Segue Productions at [info@segueproductions.net](mailto:info@segueproductions.net).



### DJS EXPLORE EASTERN SEABOARD

Ever see a reverse waterfall? Well now's your chance. Join the DJ Cruise for Mobile Entertainers as it sets sail from New York City to St. John, New Brunswick, and Halifax, Nova Scotia (Canada), July 10-15, 2006. Among other sites, you can visit the Reversing Falls of St. John and see the largest tides in the world. You'll also see why Nova Scotia is said to have one of the most beautiful capital cities.

This event is designed for professional mobile disc jockeys and entertainers who want to improve their businesses, have fun with other industry members, and enjoy a vacation—all at once.

"When first thinking about this cruise back in June I knew there were two people that I wanted to keynote" says Ryan Burger of ProDJ.com. "And I got them...Keith Alan and Rob Peters. Rob and Keith have both been friends of mine for years and we have networked a ton together and now it's time for them to jump on the ship." Look for more speakers to be announced soon.

For more information or to reserve a cabin contact Debbie McKenzie at [debbie@djcruise.com](mailto:debbie@djcruise.com) or 877-815-9150, or click on [www.djcruise.com](http://www.djcruise.com). ■



## Audio-Technica mics make Live 8 audible

**M**ore than a million people assembled in cities across the world on July 2, 2005, for the Live 8 concerts aimed at raising awareness of poverty in Africa and promoting aid for economic and social issues there. Concerts took place in London, Paris, Berlin, Rome, Philadelphia, Tokyo, Johannesburg, Moscow, and Barrie, Ontario. In the U.S. alone, more than a half million attended the event that was hosted by Will Smith and held in front of the Philadelphia Museum of Art.

Following the use of hundreds of Audio-Technica ([www.audio-technica.com](http://www.audio-technica.com)) microphones at 47th Annual GRAMMY Awards and the strong presence of A-T mics at the 2005 Rock & Roll Hall of Fame induction ceremony, Live 8 was the third major broadcast event of 2005 to employ Audio-Technica wireless and hard-wired microphones.

The Philadelphia venue featured performances by such leading artists as Jay-Z, A-T endorser Linkin Park as well as the legendary Def Leppard, all using Audio-Technica's Artist Elite(r) 5000 Series UHF Wireless Systems. The Tokyo Live 8 concert featured A-T endorser Good Charlotte, with Joel Madden also performing on the Audio-Technica Artist Elite 5000 Series UHF Wireless System, and Benji Madden on the Artist Elite AE6100 dynamic vocal microphone.

Other artists that used Audio-Technica microphones for Live 8 performances include Bryan Ferry in Germany and Kyo in Paris. In addition, a broad selection of Audio-Technica's hard-wired microphones, including the AE2500, AE5100, AE6100, AT4041, AT4050, ATM35 and ATM25, were used throughout the Live 8 concerts. ■



Live 8, Philadelphia: (L-R) Jay-Z, along with Chester Bennington and Phoenix of Linkin Park. (Photo: Timothy A. Clary/AFP/Getty Images)



Chiba, Japan: (L-R) Joel Madden and Benji Madden of Good Charlotte microphone. (Photo: Koichi Kamoshida/Getty Images)

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# expanding your business mindset

By Mark Imperial

## A stronger grasp of marketing can build your corporate muscle

**M**arketing, advertising, and sales. Most people unknowingly throw those three terms around loosely. They are not necessarily interchangeable, and once you understand the differences, it will change the way you view your DJ business forever.

### Building Definition

The definition of "marketing" is simply everything you do that brings a prospect to your door, or gets a prospect to call you. Everything really means everything. It is every message that you broadcast to the world. It is how you present yourself. It's how you dress, how you perform. Anything you do that influences people to refer new business to you is marketing.

"Advertising" is only one part of a much bigger and more important marketing plan, but it happens to be the most common form of marketing. It is what most people automatically think of when you mention the term "marketing." Advertising can range from simple business cards to display ads in magazines to radio and television spots.

"Sales" is what you do once you get the prospect in front of you or on the phone. It is the process that you go through to convert the prospect to paying customer and ultimately to client.

### Leverage Your Living

Multi-millionaires wake up with the same number of hours in a day as the rest of us. So

what do they do differently? I'll tell you what they are not doing. They're not spending their day with the minutia and busy work of running their business. That is considered working "in the business." Instead, they work "on their business" by focusing on the actual cash-producing end of the business—which is the marketing.

Unfortunately, most DJs spend more of their energy and money on getting the "stuff" to do the shows, and spend most of their time on the show. I'm not saying that's not important, but I've seen some highly polished guys sitting around with no work. Being the "best" DJ in your marketplace becomes irrelevant if no one is coming to your door. How many times have you seen a restaurant open that had great food, great service, but no one ever came in and soon they are gone—before they even really got going. It is infinitely more important to focus your time and energy on "high-leverage" activities. What I mean by high leverage is activities that bring the money in. In the case of mobile entertainers, that would be in marketing and creating a steady, predictable lead flow.

### A Word on Word-of-Mouth

Referral business is again, only one part of marketing. Most people think of referrals as "happy accident" business, but the process of obtaining this kind of word-of-mouth advertising really can be influenced and nurtured with a proper system in place. Most businesses can get to a stage where a large portion of their business results from referral, but it is not something I would recommend leaving to chance. You must implement a solid referral system. On another

note, there are times that you will run into slow referral periods for a number of reasons. You might run into generational gaps where you have done every party for a group of friends and there simply are fewer to get. For this reason, a smart DJ marketer would never let up on activities that bring new prospects to the top of their funnel.

### Pulling It Together

The bottom line: Implement a proven marketing system that will create an abundance of predictable lead flow, don't spend a dime on advertising that cannot be held accountable, only spend your valuable time with high-probability prospects, get rid of low-probability prospects, and turn your clients into a no-cost sales force. For some, this may be a radical change in mindset. For others, you might already understand these principals but are having trouble putting together a solid system from scratch. The good news is that you don't have to. Learn from the experience of others who are doing it. There are plenty of folks, myself included, who have already learned these lessons. We can tell you what works and what doesn't. Why climb a gigantic mountain when the elevator is open for business? ■

*Mark Imperial is a leading authority in the areas of marketing, sales presentation, and performance for the DJ industry. He is a popular disc jockey and master of ceremonies in Chicagoland, and the author and creator of The DJ's Edge Marketing System: The Most Powerful Strategies Ever Created for DJ Entertainers, which includes two 500-plus page manuals (complete with marketing tools), and nine audio-coaching CDs.*



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# pop music **re**creator

**Lenny Bertoldo (aka Lenny B.) has a knack for making and remaking**

By David Kreiner

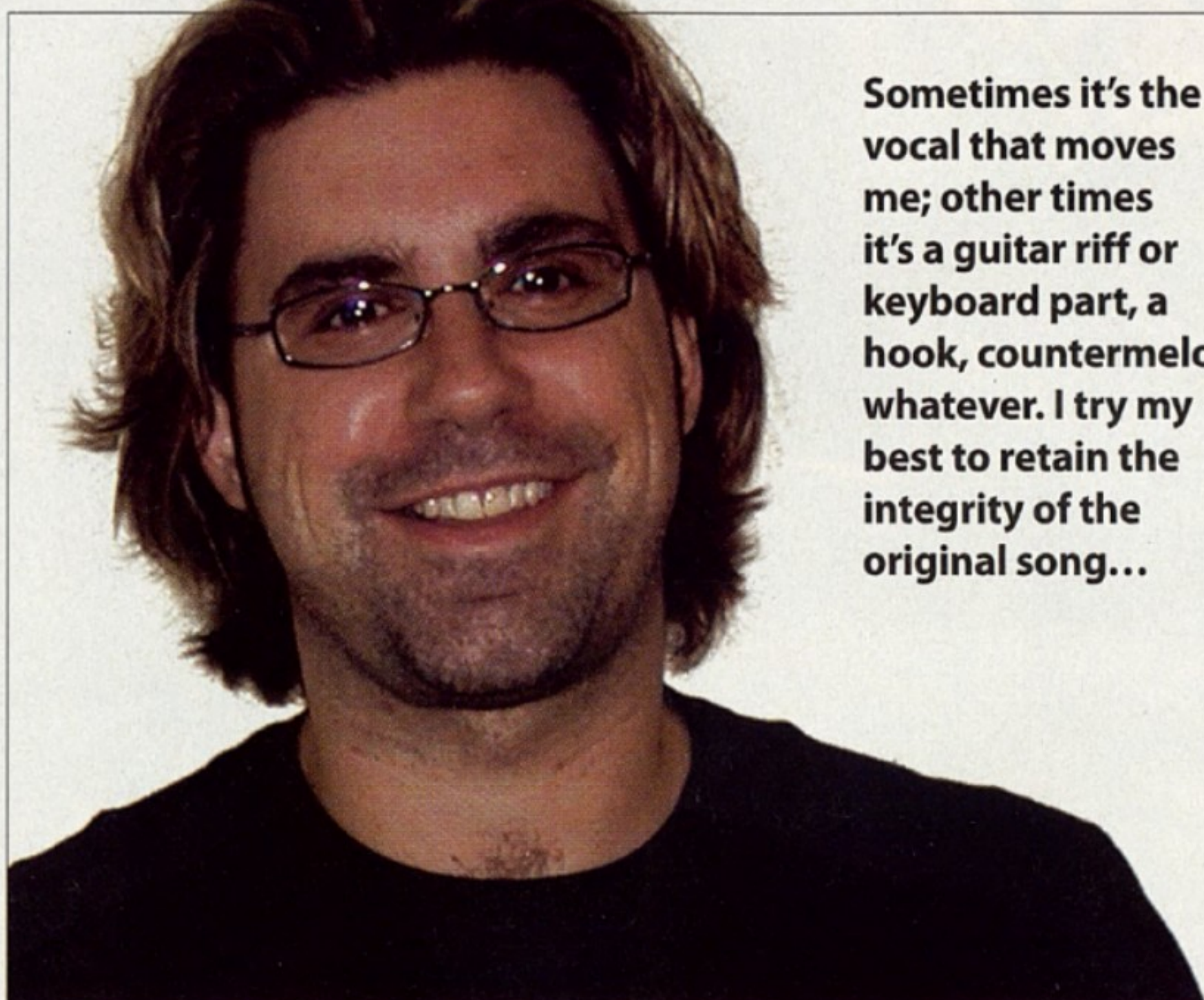
**B**ritney Spears. Kevin Lyttle. Kelly Clarkson. Cher. LeAnn Rimes. Jessica Simpson. Hillary Duff. Victoria Beckham. And many more! Lenny Bertoldo's work for these artists has made him one of the most sought after and versatile pop producers and remixers in the world of dance music.

**But Lenny is more than just remixes!**

Most recently, Lenny B. has signed his remake of "I Touch Myself" to Radikal Records. This production, sung by Kristy Kay, is currently on the build and receiving mainstream radio airplay everywhere, as well as being played hard in the clubs. Earlier this year, Lenny B. released his own album, *To The House*—a collection of deep, groovy, West Coast-influenced grooves, under the alias BluSol. He also produced, remixed, engineered, and cowrote tracks for Madison Park's 2004 release *Boutique*. Lenny B.'s original productions have appeared on all three of BasicLUX Records' critically acclaimed New Sound Theory CDs. His groovy, house-flavored rendition of "Winter Wonderland" is the lead-off single on their Holiday Remixed compilation. "Amor," released on Regress Records under another Lenny B. alias, Bertoldo, was picked up by Steve Lawler for his Lights Out 2 compilation. The busy remixer has also recently produced the Madison Park cover of Roxy Music's "More Than This."

Lenny Bertoldo was born and raised in Boston, Massachusetts. He started studying piano when he was five. He discovered DJing at 14, and by the time he was 16, Lenny B. was spinning professionally at local clubs throughout Boston. In 1992, he combined his DJ skills with his musical talent and became one of the founding remixers of the X-Mix remix service. Now based in Nashville, since 1994 Lenny B. has aligned with Warner Brothers, J, Maverick, Arista, Atlantic, Columbia, Jive, and countless other labels spanning the globe.

Lenny B.'s future is exciting and wide open. He plans to release another BluSol album in 2005 and will continue to collaborate with Madison Park. More original productions, a DJ tour, and of course more remixes are on the way...Stay tuned!



Sometimes it's the vocal that moves me; other times it's a guitar riff or keyboard part, a hook, countermelody, whatever. I try my best to retain the integrity of the original song...

**MOBILE BEAT:** I'm sure you get many offers to remix different projects. What is your method for picking the ones you're most interested in doing?

**LENNY BERTOLDO:** I usually like to work on projects that are strong songs—with a solid hook, vocal, or both. I tend to end up getting hired to work on records like that anyway. The labels know that if they hire me to do a remix on one of their records, the mix will still end up sounding like a hit record—just one that you can dance to!

**MB:** What is your inspiration for each of the different remixes you do?

**LB:** Every song is different, you know? Sometimes it's the vocal that moves me, other times it's a guitar riff or keyboard part, a hook, countermelody, whatever. I try my best to retain the integrity of the original song, sometimes using some musical element from the original version. I almost always insist on getting the original parts [studio tracks] for this reason. If I don't get the parts and there's something from the original I really like, I'll just replay the part,

recreating the sound as close to the original as possible.

**MB:** Do you ever get to work with the artists on a one-on-one basis?

**LB:** On a remix project, no. There was this one time, however, when DJ Stew and I were working together as the Fitch Brothers: We went to NYC to recut vocals with Linda Eder for her single, "Something to Believe In." She walked into the studio—immediately after a Broadway performance—and completely blew us away, knocking out her vocal in just a few takes. That was amazing! She's clearly one of the best vocalists I've ever had the opportunity to work with.

**MB:** What is your favorite or most used software for your remixes?

**LB:** I've been using Logic for over 10 years now, since version 2.0. I don't need anything else. I'm still using a lot of hardware synths, as well as soft-synths like the ES2 in Logic and Atmosphere. I program my drums, using sounds from my keyboards along



# as the touch

## danceable hits



with sampled loops. I like to combine both elements, so my mixes don't end up sounding like there's an endless loop running through the whole song.

**MB: Do you still do live appearances?**

LB: Yeah, I spin regularly here in Nashville, and I play out of town as well.

**MB: Do you DJ live with vinyl, CDs, or a laptop?**

LB: CDs—it allows me to carry more music than vinyl. I like to have a broad selection of music; I'm not one of those DJs that shows up to a gig with a crate of records and that's all you're going to hear all night—I like options. I do want to move over to a laptop eventually. I would love to show up at a gig with only a laptop and a good controller. Imagine the library of songs you could bring with you!

**MB: Do you think your musical background gives you a better understanding of music in the DJ world?**

LB: Yeah, it sure does! I studied piano for 9 years when I was a kid, and I have a great "ear." Both, I

feel, give me an advantage over other remixer/producer-types that just throw an a cappella over a track with a two-note bass line that chugs along for nine-plus minutes...sometimes that's all a record needs, but that's not my 'style.' I like producing commercial-sounding, radio-friendly records that work both in the clubs and on the radio.

**MB: Do you prefer working on your own projects or remixing for other artists?**

LB: I love remixing, but producing my own projects is far more satisfying. I'd rather be sitting in the studio, writing and producing with other musicians and artists, creating something that is mine, as opposed to working with an existing song that I originally had no control over. Writing and producing my own music means I have complete control over the finished product.

**MB: What is in the future for Lenny B?**

LB: I'm still remixing. I'm still DJing, locally and out of town. I am, however, starting to concentrate more on original productions

## Recent Lenny B. Hits

- Remix for Britney Spears' smash hit "Toxic." This Lenny B remix is the featured mix for her *In the Zone* DVD currently in Britney's Top Downloads on iTunes
- Classic remix of LeAnn Rimes' "You Are." Rereleased on her *Best of LeAnn Rimes Remixed* album.
- Remix of Kevin Lyttle's "Turn Me On." Topped radio play lists and mix show charts nationally.
- Madison Park's "Ocean Drive." This Lenny B.-produced single (cowritten with DeAnna Cool) bulleted on the Billboard Club Chart.
- Kelly Clarkson's "The Trouble with Love Is." Produced for Joe Bermudez. Performed by Clarkson on her American Idol tour.
- Hillary Duff's "So Yesterday." Produced for Joe Bermudez. Mix show hit, nationwide.
- Lenny B.'s collaboration with the hot new remix team Piper (Tommy Dorsey and DJ Ron) on Wynonna's "I Wanna Know What Love Is" is charting high on the WKU play list and the *Billboard* Club Chart.

and producing and developing other artists. That's one of the reasons why I left Atlanta last year and moved to Nashville: there is so much amazing talent in this town—writers, musicians, vocalists. I had a lot of success this year with "I Touch Myself" and I would like to continue that trend, you know? ■





# SUMMER NAMM RECAP

## Fresh Performance Provisions

**A big taste of gear at Summer NAMM 2005: satisfying like a burger at Steak 'n' Shake**

By Dan Walsh

**T**he Summer NAMM show made a big transition to a new city for its most recent go-round. Moving from Nashville, where it had been ensconced for many years, to Indianapolis, the show saw many regular exhibitors (including many DJ and mobile audio/lighting manufacturers) stay away. Nonetheless, exhibitors and attendees alike still had plenty to salivate over. The number of new product intros was down, but not the level of excitement that always accompanies the unveiling of fresh, tasty new gear.

### Performance

The big news in the DJ realm was Numark's ([www.numark.com](http://www.numark.com)) introduction of their iDJ mixer (above right), which enables DJs to use two iPods in an integrated mixing device featuring everything a DJ would expect in a





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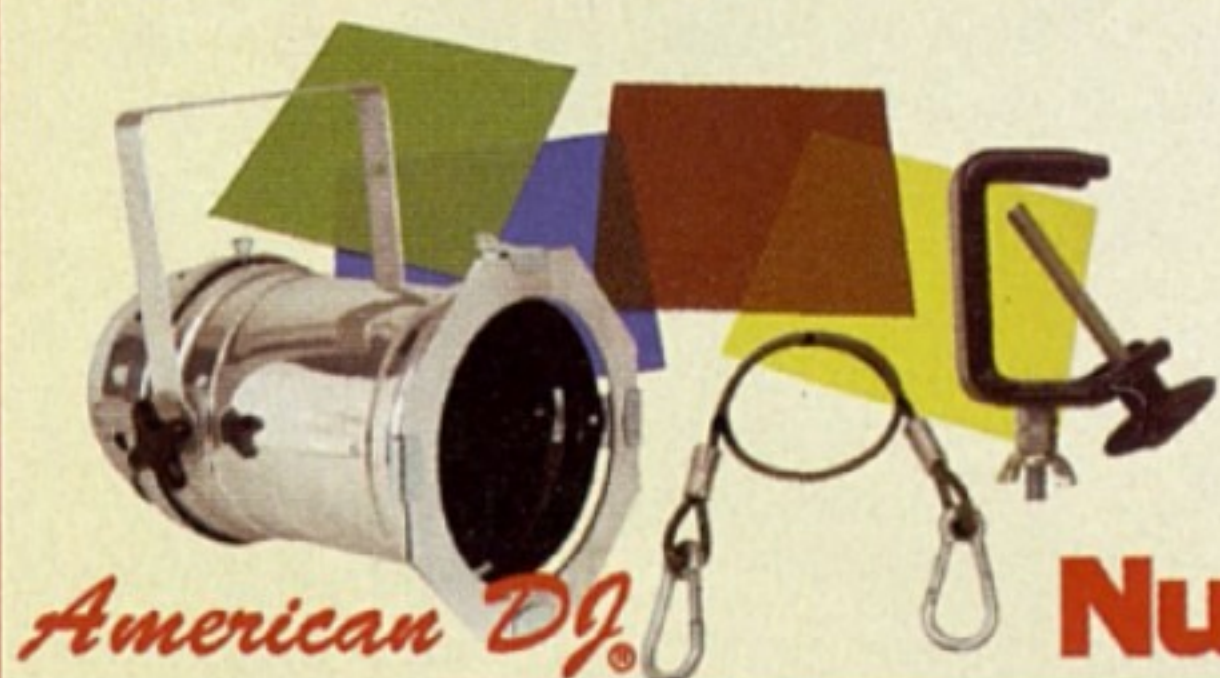
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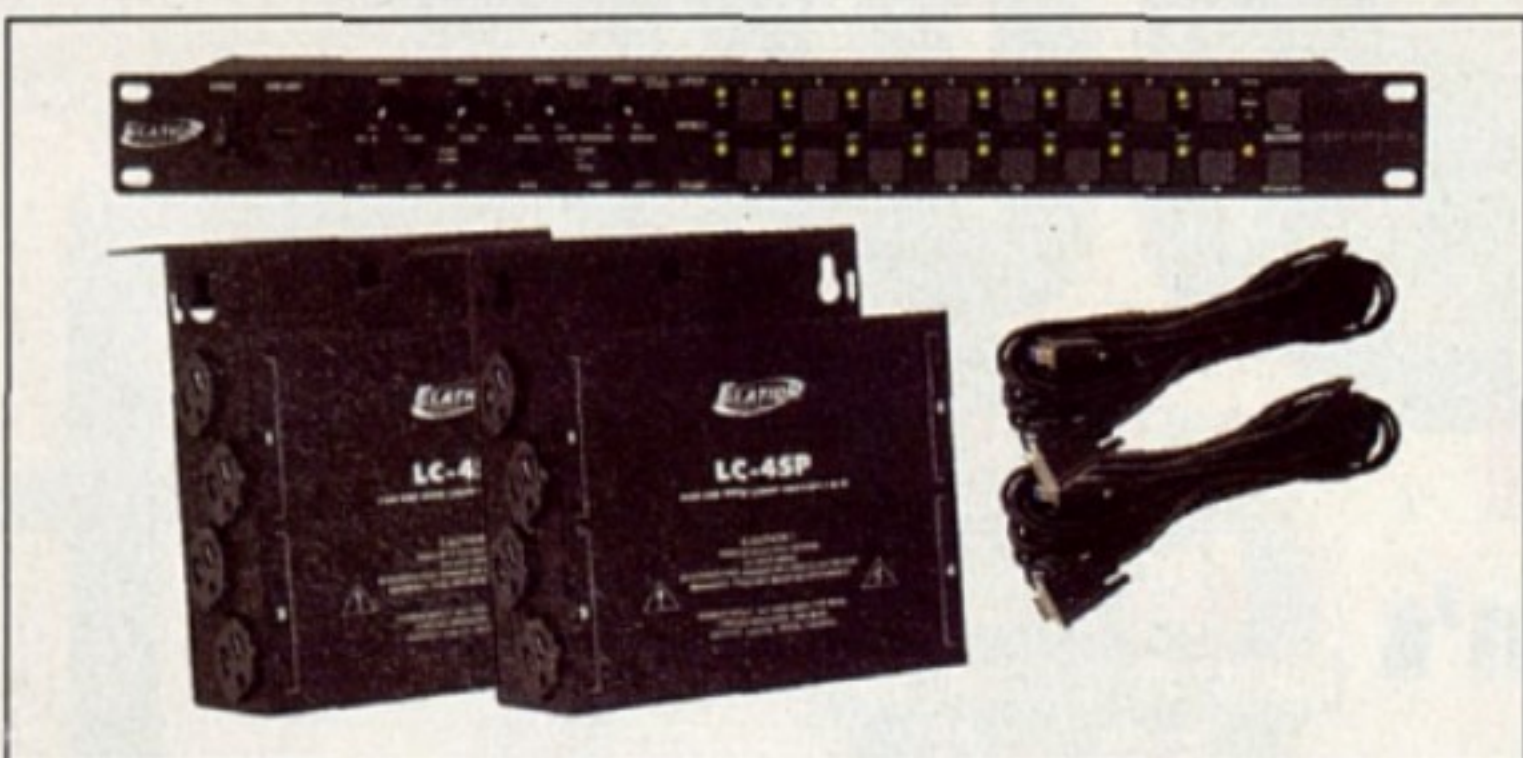
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mixer. See E-Beat (page 13) for more on this groundbreaking product. Numark also debuted a number of other products including two new versions of their popular combo CDP/mixer unit: the CDMIX3 (bottom left), which adds MP3 disc playback to its feature set; and the KMX01, with CDG capability for karaoke applications.

Ace Karaoke ([www.acekaraoke.com](http://www.acekaraoke.com)) came out with their own signature brand of karaoke gear (see page 44, bottom). The new Acesonic brand features the DGX line, including the DGX 105 and the DGX 500 karaoke machines, and the rack-mountable DGX-500. The DGX-500 boasts a powerful 5-disc karaoke changer with the versatility to play DVDs, CDGs, VCDs, MP3s, MP4s, and even JPEG CDs. It shares many features with the DGX-105: 5.1 Dolby Digital output; progressive scan; remote control; and automatic key reset. The DGX-500 also adds separate sound channel controls and a remote control unit with added functionality. 64MB of memory provides excellent skip-protection.

Broadening performance options for mobile entertainers, M-Audio ([www.m-audio.com](http://www.m-audio.com)) introduced a host of new USB control devices. Of special interest to DJs was the Trigger Finger (top right), with 16 velocity-sensitive pads that are perfect for playing drum sounds, launching loops and samples, or even controlling video projections—and applying pressure to the pads can generate any MIDI control message you wish. Trigger Finger also provides 8 knobs and 4 faders that are freely assignable to MIDI parameters such as volume, pan, pitch, and effects.

As mobile video options expand, and VJs look for more creative tools, Edirol ([www.edirol.net](http://www.edirol.net)) presented one intuitive option, the motion dive.tokyo Performance Package (top left). A collaboration between Digitalstage (a Japanese video software developer) and Edirol, the package includes the software, video clips, and a USB console for live performance.

### Sound Reinforcement

Companies like Crate, dB, RCF, Soundtech, Peavey, and Kustom (second from top on right) all showed off compact PA solutions. Meanwhile, getting the sound to the PA wirelessly has been getting easier and less expensive lately. (See Scoops in this issue on new Audio-Technica and Shure wireless systems, starting on page 56.) Sennheiser ([www.sennheiserusa.com](http://www.sennheiserusa.com)) debuted their freePORT line (second from bottom, left), bringing their reputation for high quality to a more affordable wireless solution. The easy-to-use systems are available in three versions: Vocal, Presentation, and Instrument. Each ensures reliable transmission of clear and natural-sounding audio across four switchable UHF frequencies, through the use of diversity technology and dynamic processing. The freePORT Vocal Set includes a handheld transmitter outfitted with a cardioid pattern dynamic capsule. A compact diversity receiver features front-mounted antennas for improved reception.

### Cases

In the realm of stylish gear protection, Odyssey Innovative Designs ([www.odysseygear.com](http://www.odysseygear.com)) unveiled their new Flite Ready—Diamond Series ATA cases, sporting Aluminum Diamond Plate laminate construction that exudes "heavy-duty." The cases are built to meet or exceed ATA300 specifications, and feature Odyssey's Lifetime Guarantee, 3/8" heavy-duty laminate construction, industrial grade recessed hardware and chrome plated steel ball corners. Flite Ready—Diamond Series cases are available for rackmount equipment, DJ CD players, turntables and mixers, CDs and LPs cases, PA gear, lighting fixtures and more. See E-Beat (page 12) for another new Odyssey product for laptop DJs, the FRSLT19 Digital DJ Console.

Gator Cases ([www.gatorcases.com](http://www.gatorcases.com)) introduced a new rack/case designed for carrying multiple wireless systems, the GM-4WR (bottom right), as well as the Rolling Studio 4 Go, with four rack spaces underneath and an adjustable laptop compartment for digital DJs on the go.

### Lighting

Elation Control Systems ([www.elationlighting.com](http://www.elationlighting.com)) demonstrated a complete package for controlling multiple sound-active effects, the Light CoPilot III, which features their popular 16-channel Light CoPilot II analog chase controller, plus two 4-channel LC-4SP power packs and two 25-foot connector cables. With two power packs included in the system—as opposed to one 8-channel pack—the Light CoPilot III gives DJs and clubs more options for configuring their lights, rather than having to rig all their lights on one truss or T-bar.

American DJ's ([www.american-dj.com](http://www.american-dj.com)) dramatic booth display (see page 44, top) brought out the best in the wide variety of new fixtures they had on hand, but especially the new Accu Wash 250. This light is "guaranteed to make the colors in your wash come out brighter...and we're not talking laundry here." It's an intelligent moving head color wash effect with an ultra-brilliant 250-watt discharge lamp, and a rotating yoke that can pan a full 360° and tilt 265°. Featuring seven colors plus white, the Accu Wash 250 comes with a 28-degree PC lens. ■



# Words Of Wisdom...

MegaSeg's interface is well thought out, direct and elegant. I have been using MegaSeg for going on three years now, and it's far more reliable than a CD player.

— Charlie Wilson, At Your Service DJs

I have to say how impressed I am with your software. MegaSeg is brilliant – from the way it looks to how it performs is excellent. It puts PC applications to shame.

— Matthew Webb, Flava FM

I have DJed over 70 events without any problems. MegaSeg saved my DJ life – before I would ever go back to shuffling CDs, I would sooner quit the DJ business.

— Mike Early, Mike Early's Pro Sound

We tried numerous DJ programs but found Megaseg to be far and away the best solution – concentrating on what a DJ actually needs during a live performance.

— Dave Owen, AP Digital

I can't begin to tell you how easy MegaSeg has made my DJ career. It's easy, versatile, and with the updates it's hard to believe but it's even better.

— Greg Powers, Greg Powers Entertainment

We have been trying to switch to a digital system and have tried several PC programs, however they were not successful. Megaseg is definitely the way to go. I can use it without worrying about any computer glitches.

— James Brown, JAB Productions

This system works flawlessly for hours. It is undoubtedly the best system I have worked with and I have tried plenty. No other system comes close.

— Darren Cave

MegaSeg breaks the mold on what a DJ program should be.

— W. Guy Finley, Matrix Mobile Entertainment



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## passing zone

### Thinking inside the box

**I**n many ways, Yamaha's STAGEPAS 300 defies all conventional wisdom. It's not nearly large enough to sound as good as it does, the combination mixer/amp can't possibly be as compact as it is, and it must cost more than it does. But that's the age we live in. Every day, audio engineers and designers are figuring out ways to do what has been previously assumed undoable—and the STAGEPAS 300 is a showcase of this out-of-the-box thinking.

As much as I hate that cliché, this is one time it's just too appropriate. Once again with the conventional wisdom: "It takes more than two units to make a sound system." So ingrained is that thinking that even a veteran audio reviewer such as I thought, as I opened the box, "Something's missing." But what you see is not what you get. You may think they sent you only the loudspeakers, but turn them around. On the back of one speaker there's a diagram showing some typical configurations. Under the diagram is a useful space for storing a mic and maybe some cables. On the back of the other unit is what you were looking for: an eight-channel mixer with built-in amp, loaded with tasty extras.

#### Hand Me that Flathead

Don't confuse the STAGEPAS 300 with another category of products known as powered speakers. Many powered speaker systems come with multiple inputs and some mixing capability, but this unit is different. First off, having a mixer on the back of the speaker is extraordinarily inconvenient—unless, of course you like hiding behind one of your speakers. This is not a problem with the STAGEPAS 300: simply grab your trusty Craftsman flathead (a dime will also work) and give the two slotted releases above the mixer a quarter turn. Out pops the little beauty so you can place it right where you want it. It's even small enough to put on a mic stand (using an optional adapter).

The mixer section itself is remarkably efficient. Channels 1–4 are for mics or other XLR connections (selectable). Channels 5/6 and 7/8 are stereo inputs for the L/R output of your sub-mixer, or for a music source such as a CD or MP3 player. High/Low EQ is provided on all channels and you can employ a bit of 1-bit modulation digital reverb to add a rich ambience to vocals. With the "Speech/Music" EQ switch, you can add boost to the bass while music is playing and drop it out while speaking.

On the outside, there are two 1/4" jacks to supply a signal to your left and right speakers. There are two additional line level outputs to feed powered speakers or an additional system. Stereo outputs are also provided for recording. There's a five-stage LED meter to monitor volume and limiter to save you from subjecting your audience to distortion.

The layout of the mixer is quite nice. Considering it's just a tick over 6.5" wide and 11" high, there's a comfortable amount of finger room. For the performer who needs as few technical distractions as possible, little icons are provided as a guide to the correct channel. Lastly, two "roll bars" provide protection against busting a knob. There's a very helpful interactive "mouse-over" diagram that explains all the features at Yamaha's Web site ([www.yamaha.com](http://www.yamaha.com)).

#### Top to Bottom

The STAGEPAS 300 is rated at 100 watts and 6Ω per side. Distortion (THD) is shown at 1% for 100 watts and 10% at 150 watts (at 1 kHz). While that may not sound the least bit impressive, the 150-watt output is a maximum number. The built-in limiter kicks in to chop the peaks and protect the speakers (and the audience) from any audible distortion. As a result, soft passages are louder, making the overall system louder. The downside would be a loss in dynamic range, but who cares? This isn't a hi-fi for the living room.

The STAGEPAS 300 is perfect for the mobile performer who needs a powerful but compact PA. There are enough inputs to handle vocals and instruments along with music playback gear, making it great for portable karaoke shows or DJs who combine singing or playing guitar with pre-

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recorded music. We didn't try to use it as a bass amp, however, when assaulting it with the lowest notes on our Yamaha P-120 digital piano, played loud, distortion was minimal. For intimate venues, such as small to medium church sanctuaries, lounges, and even isolated outdoor setups, this system can cut through. When you're not out gigging, the STAGEPAS 300 makes a more than adequate monitor system for practice, home recording or listening to your own favorite CDs. (Hmm...makes a good hi-fi after all.)

## nimble musical messenger Honey, I shrunk the Escort!

**O**ver the past few years, the all-inclusive Escort system from Peavey has handled just about anything you can throw at a mini-PA system. Now, Peavey has put the Escort concept on the South Beach Diet and come up with a smaller, lighter, less boisterous version called the Messenger. Considering its size and weight, this new unit can pump. It's not designed to replace the Escort or anything else in that size and weight class, but, at 100 watts total, it's a good match for gigs that call for a small satellite system in another room, business presentations clinics, small karaoke clubs, or anywhere you need a quick setup in a small space.

At just 24" wide, the Messenger is an easy travel partner. In packed up, ready-for-the-road mode, it's about the size of a large briefcase. The center portion houses the combo mixer/amp with a handy storage bag for the included PV(r)i 100 cardioid microphone and all the cords. The speakers slide into slots on each side of the main section and lock in place when the cover closes.

### Lots to Like

The five-channel mixer offers one 1/4" and two XLR mic inputs. There are also inputs for three line-level sources and one instrument. Channels 4 and 5 have left/right inputs for music sources with RCA inputs. Each channel has high, mid and low tone controls. A unique twist on channels 1 and 2 is "mid-morph." Instead of just dialing in or out a block of mid-range frequencies, it is more selective, allowing you to get the perfect balance between warmth and vocal intelligibility. Another unique feature, particularly handy when using sources that have vocals on one channel and music on the other, is "Split Track Mix." Using Channels 4 and 5 you can adjust the volume of the voice channel and the music channel separately to get the precise mix you want in mono out of both speakers.

Outputs are provided for the two included speakers and for headphones. These speaker outs are matched to the speakers; Peavey recommends against driving additional or larger speakers. An additional mono line out is provided for feeding an out-board amp and speaker when you need more loud.

Feedback indicators above the five-band EQ can be a big help when you need to wring out every last decibel from such a small system. With the onset of feedback, look for the light that's brightest and nudge that slider down. Raise the volume and if you again begin to hear feedback repeat the procedure. It's surprisingly easy to get a significant amount of additional volume without trashing the dynamics of the sound.

### Let's Play

Considering that the Messenger is even more compact than Yamaha's STAGEPAS 300, it's quite a performer. You can maximize the output volume by using the feedback locator and working close to your vocal mic. The provided mic is a good match to the system and well beyond adequate for good-sounding vocals. In the mid to high octaves there was plenty of drive. The Messenger is not, however, designed to pump out a thumping bass line. The output suits smaller, intimate venues. As you would expect from Peavey, the sound is consistent and very musical from channel to channel. Even when purposely driven into distortion the system held up fine.

Overall, this is an excellent, quick and simple PA solution for small spaces. The fullness of the sound suffers somewhat from the small size of the speakers, as you might expect, but for the most part these little boxes put forth an impressive performance. To make sure it can give you what you need sound-wise, check one out at your Peavey dealer. ■





# a dozen discs will do it

## Introducing American Audio's MCD-810 Pro Dual MP3/CD Player

By R.A. Lindquist

**I**t's hard to dispute that, for the moment at least, CD players and laptops have bragging rights when it comes to being the "Dominant DJ Tools of Choice" for the presentation of music. Each has its own unique pros and cons. On one hand, DJ-specific CD players have passed the test of time in terms of ease of operation and reliability. The latest incarnations are quick and skip-free, with more controls and readouts than you'll probably ever need. A hefty hard drive in a laptop, on the other hand, can give you a real edge in terms of music storage. I personally have over 3,200 songs on mine (why, I'll never know) and have gobbled up a mere 13 gigs.

But, ya know, it seems like only yesterday that the thought of that much music on a laptop's hard drive was just kooky-talk. Here in the new age, MP3 is the blessed method for stuffing loads of audio into the tightest places (like laptops). While not "CD-quality," MP3 fidelity has become so pervasive, (with iPods now standard on every human) that it's now accepted and embraced by all but the geekiest audiophiles. So where does this leave you? Massive music storage is nice—every song you need is right there on your laptop. On the other hand, that nice CD control player is hard to give up. Call me stuck in the past, but those nice, 3-dimensional buttons have a lot more positive tactility than the make-believe digital ones on a flat screen. So the answer is a CD player that can take advantage of MP3 compression. Instead of 15 to 20 songs on CD, you can now record 140 or better. Think of all the space that'll save.

### Loaded

While dual MP3/CD players are no longer front-page news, the MCD series from American Audio is. Comprised of the single drive MCD-110, the mid-line MCD-510 dual and the feature-packed MCD-810, the line represents a solution for any DJ need or style. They sent us the top dog of the pack for this evaluation.

The best thing about all of the units in the MCD Series is that there's no change just for the sake of change. All the buttons and controls are logically placed and labeled, with bright red, blue, and green backlighting that greatly reduces the "oops factor," even in low-light conditions.

### MCD-810 Specifications

- Frame searching
- Reads all MP3 formats
- Plays MP3, CD, and CD-R discs
- Folder Search
- Electronic anti-shock (10 seconds per side)
- Adjustable pitch range ( $\pm 4\%$ ,  $8\%$ ,  $16\%$ )
- Quick MP3/CD recognition
- Smooth-search jog wheel
- Scratch feature
- 5 seamless loops
- Track listing & album title listings (MCD-810 only)
- MP3 track listings
- Digital FX: Scratch & BOP
- Tempo lock
- Fader "Q" Start
- 4 sample bank buttons per side (5 sec. each bank)
- Flip Flop (relay playback)
- Pitch control ( $\pm 4$ ,  $8$ ,  $16\%$ )
- Pitch bend
- Tap sync button
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With the unit all set up on our test bench, the first question that came to mind was, "How much longer does it take to load a 140-track MP3 disc (compared to a conventional CD)? With scientific accuracy, we dropped an MP3 in tray one and a regular CD in tray two. After a brief countdown, "Close Tray" buttons were pushed simultaneously. The conventional CD was cued and ready about one second earlier than MP3 counterpart. In defense of the player, it not only cued the MP3 disc, but also displayed song title and album info on the screen, which, when trying to keep track of 140 or so tracks on a single disc, is far more necessity than nicety. The bright fluorescent (VFT) display does everything but predict how the crowd will react to your next mix.

### A Feast of Features

With our discs loaded and ready to go, we checked out some of the other features. Selecting a track is fast and easy, thanks to a rotating knob. You can jump to any point on a disc in seconds. An identical knob is provided to speed the process of finding a particular point (by frame, not seconds) within a track. A smooth-turning, multitasking jog wheel can be used as a temporary pitch bender, for precisely nailing a cue point or creating a scratch effect. For basic spinning, the MCD-810 has all the bases covered twice over.

To go beyond, into the realm of creative spinning, other features include: adjustable pitch, provided in ranges of  $\pm 4\%$ ,  $8\%$ , and  $16\%$ ; seamless looping (memory for five loops is included)—a smooth, continuous loop is easily attainable (with a little practice, of course); four sample banks per side, with five seconds of storage for each bank—just enough to capture some cool sound bites to spice up your mix, or some short beat loops to mix with; Q-Start, which lets you fire off tracks with fader movements from your Q-start equipped American Audio mixer; and a tap button for manually setting BPM.

The Flip Flop (relay playback) feature is something wedding jocks will love. It lets you set the player up to automatically segue back and forth between the two trays. Combined with the capacity of MP3 discs, this gives you a much longer potential programmed set time, something especially useful during those extended cocktail hours before the bridal party arrives late to the reception after the photographer got carried away; or any time a lot of background music is called for. You just have to remember that the unit will play one cut off each CD-flip then flop. If the order isn't important, two discs with the same style (e.g., jazz for the cocktail hour) will do the trick. Or, simply set up two discs in the proper alternating order to generate your desired play list.

If you like working with CDs but are tired of carrying multiple cases, the option of converting your CD library to MP3s should be quite attractive. American Audio's MCD line of players deserves your attention as you decide which MP3/CD unit to go with. Our MCD-810 had all the quality and features we expect from a company that specializes in gear that meets the needs of DJs. ■

# IT'S HOT



## FOCUS ON VIDEO

### CAPTIVATING PERFORMER

Looking for a way to perform with video just like you do with your audio dance tracks? Check out the kaptivator Dynamic Video Station, a new instrument from Korg that allows VJs and video artists to create unprecedented live video performances. The kaptivator is completely self-contained, and allows you to sample, store, mix, process, and play back hundreds of video clips, plus live video, in real time, without the need for any additional equipment. It features a familiar, intuitive user interface, providing real-time expression and control via rotary knobs, a slider, and a ribbon controller. The kaptivator can sample and save up to 800 video clips (106 minutes maximum), which can be accessed and played using 16 clip pads. Two built-in 2.5-inch LCD screens—ideal for VJs in cramped booths—provide multiple views for real-time monitoring.

15 effects, including Invert, Blurring and Colorize, provide dynamic manipulation, and enhancement of any video performance. Effects such as speed change, reverse, random playback and scratch can easily be added during playback. Fifteen routing schemes allow the user to select a variety of insert points from among video sources and mixes of sources. Users can save and edit up to 100 styles, for instant recall of video signal routing, effects, and controller setups. The kaptivator's Motion Sequence function can record and play back real-time controller movements and effect changes, such as switching between clips, moving the slider, and more. Up to 100 Motion Sequences can be stored and recalled.

Other features include a stereo audio trigger input that can detect BPM or dynamics from an external audio source, allowing the tempo of the music to control video playback. A Main Out Capture function allows up to eight seconds of the mixed and processed video output to be resampled. It can then be used as a third video input source for even greater creative flexibility.

In addition to PAL and NTSC compatibility, The kaptivator's composite and S-video inputs and outputs, as well as DV in and out and MIDI I/O, allow it to easily interface with almost any system and transfer video creations to a computer hard drive, if desired. The internal 40 GB hard drive provides plenty of storage for user video clips. A generous collection of immediately usable video clips created by cutting-edge video artists is supplied as well. [www.korg.com](http://www.korg.com)

Continued on p. 66





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# audio/visual base station

**TASCAM's AV-452 provides helps you utilize a multitude of sight and sound options**

By Jammin' Jim Kerins

**T**he TASCAM AV-452 audio and video mixer is primarily designed for permanent installation, however, its rack-mount design and feature set also make it attractive for the traveling audio/video artist. TASCAM has always produced quality audio-video products; we put the AV452 up on the bench to see if it could pass the Jammin' Jim acid test.

First of all, this is a great looking, three-rackspace unit, with all-metal construction, slick, no-nonsense graphics, and ample controls that immediately impress. Its 200-watt internal power amp is sufficient to drive many small to medium speaker systems, via professional banana plug connectors, and can be easily incorporated into your existing external power amp-based sound system.

## Spotlight on Control

On the front of the unit we are presented with four phantom-powered mic channels with smoothly operating audio faders. Each channel features a three-band EQ, lighted mute switch and adjustable gain control. A/V channel section includes volume control and record monitor selector. Lighted video input buttons select the video signal sources to be routed to your

monitors, video projector or A/V recorder. A simple and large master volume dial controls audio output to the speakers. Lighted Amp A & B selection buttons can be set for stereo or dual-mono operation, thus configuring each internal amplifier as a separate audio output. Rounding out features is an Aux-In for an additional video source, and an RGB-In for connecting a computer.

## Cornucopia of Connectors

The rear panel features a very-well-laid-out connectors panel, with a surprising number and variety of audio and video jacks. Microphone connectors are professional XLRs. (A barrier strip

**...takes a collection of potentially complex features and houses them in a flexible, easy-to-use package.**

interface is provided for permanent installation). Up to four additional channels are available for CD, DVD, or other audio sources. The video input section allows four channels of video input via RCA composite, or high-quality S-video connectors. The AV-452 can be controlled by the included "learning" remote control, or by external serial bus devices, again, for permanent installs. Sending the audio signal to additional mixers or powered speaker systems is done via stereo XLR connectors. Usable club installation features include an adjustable A/V ducker dial that allows the system to reduce in volume any time you

speak into a microphone, and an adjustable gate to keep open mics from feeding back. A dipswitch array allows for custom configuration.

## Smooth Operator

With CD, DVD, microphone, video projector, and speakers connected it was time to put the system through its paces. With the power on, the system was very quiet and efficient; when selecting the DVD source, this system processed the video signal with no additional noise or artifacts. The internal power amp proved powerful enough to drive a pair of 15-inch speakers sufficiently. Tweaking the EQ delivered quick and effective audio adjustments. All the audio controls exhibited a smooth, high-quality feel.

Switching between different video sources was a breeze. You never have to worry, thanks to the lighted buttons. The ability of the AV-452 to handle a variety of audio and video inputs, then combine them and route them many different ways, makes the system perfect for the mobile or club-based audio/video performer. This is a first-rate unit that takes a collection of potentially complex features and houses them in a flexible, easy-to-use package. ■

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## bite into some Porterhouse

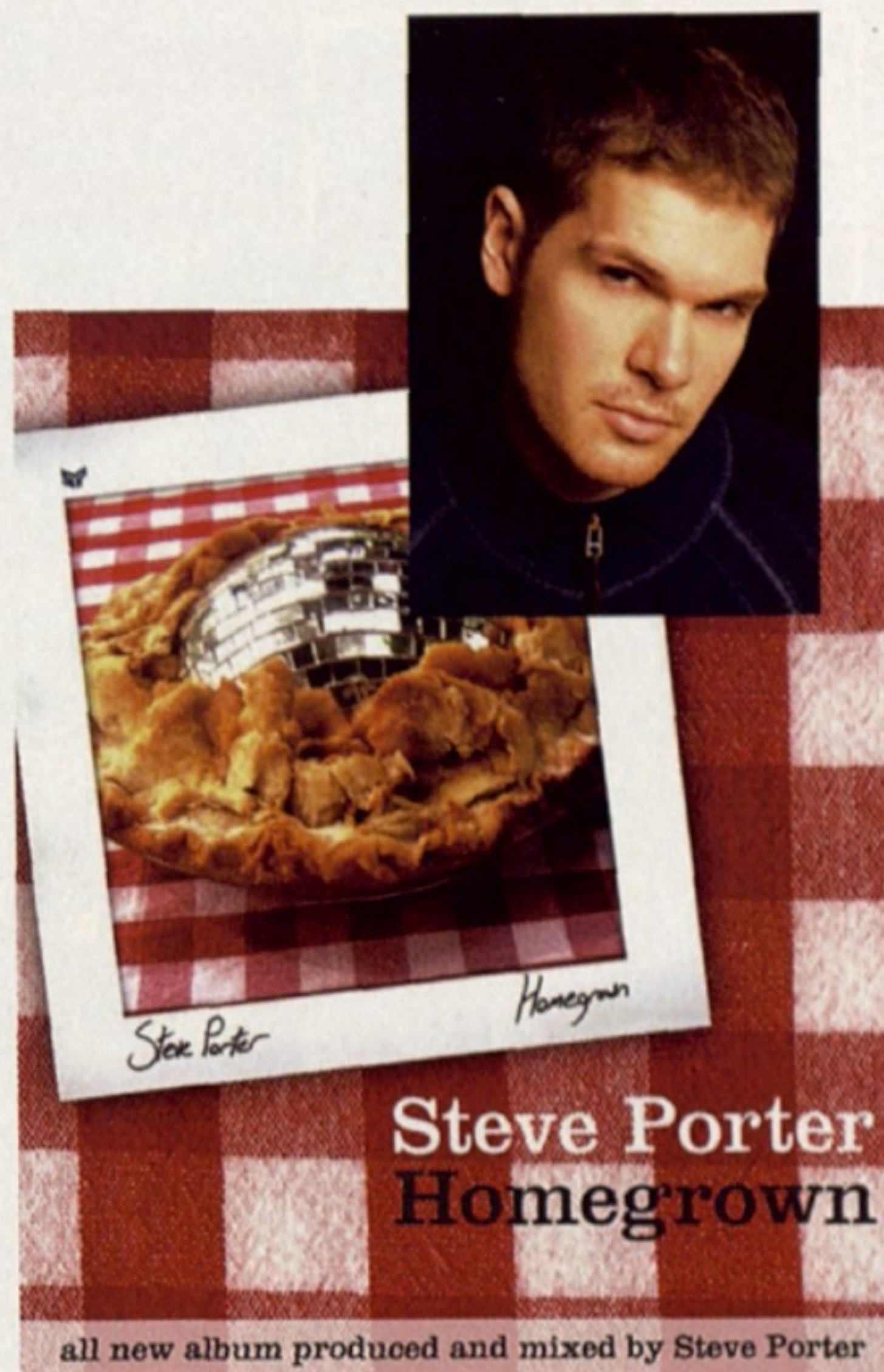
**S**teve Porter began his beefy assault on dance floors with his inaugural "Porterhouse" party at the State Nightclub, during Winter Music Conference 2005—playing to a crowd that clamored for more even after the last beat dropped. Since then, he has continued on tour in support of his debut album as an original artist: *Homegrown*. Last summer, Porter kicked off three new quarterly residencies across North America with more cities pending. Each Porterhouse event features elaborate decorations, stunning visuals, live performances, and of course, cutting-edge music.

Porter actually began his latest musical journey by playing a few select dates with superstar DJ Sasha on his Fundacion NYC U.S. tour. In a recent interview, Sasha recalled Porter's "great energy," a trait that Porter brought to his guest slot at Sasha's Fundacion party at Avalon Hollywood in April 2005.

This was just the precursor to the upcoming Porterhouse EP due out in November 2005 and a new mix compilation in January 2006. The anticipation is building among Porter's fans, especially after *Homegrown* garnered such high praise as being the "future of dance music" (BPM Magazine) and an "infectious new sound that blends elements of funk, techno, retro-electro, trance and progressive house" (www.innerphaseny.com).

The Boston transplant and adopted New Yorker is the son of a famous scientist and, as such, Steve has always been somewhat of a prodigy. With the support of his mom (she baked the apple pie on the cover of the *Homegrown* album) and a strong mentoring network (Chris Fortier, John Digweed, Sasha), his talents have been manifested in a successful musical production and DJing career. Since cutting his teeth as a mobile disc jockey playing proms and weddings, Porter has amassed credits for over 50 original productions and 30 remixes (including material from artists such as Amber, Iio, and Andrea Britton).

Get ready for your next helping of Porterhouse, coming soon to a city near you! For more information, go to [www.porterhouse-online.com](http://www.porterhouse-online.com) or [www.djsteveporter.com](http://www.djsteveporter.com). ■



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# high class wireless for the masses

## Audio-Technica's ATW- 2120 Wireless Microphone System

By Jammin' Jim Kerins

**I**n the not-so-distant past, many wireless systems in the \$400–\$500 range presented no frequency choices. These fixed-frequency units would often rear their ugly heads whenever you were in a city with lots of RF interference, or if you happened to be at a gig where the house PA, or a neighboring DJ was sharing the same frequency. This rendered your wireless system useless, and your tip non-existent.

Also, if you were able to afford a more modern system with selectable frequency channels, it was often difficult to manually locate an open frequency, and cumbersome to match up the transmitter with the receiver. Well, a new breed of wireless systems promises to erase these annoyances from your memory, and the Audio-Technica 2120 wireless microphone system is one of them. It packs a true-diversity wireless system with multiple UHF channel choices that can be automatically located with a touch of a button. What's even better, all this and more is now available in an affordable package.

### We've Located the Black Box

The heart of the Audio-Technica 2000 series of components is the ATF-R2100 receiver. This is a no-nonsense, half-rackspace unit, housed in an all-metal black box. Unlike some competing products, Audio-Technica has thoughtfully included rack adapters for mounting the unit. On the rear of the box are twist-lock connectors to quickly install rubberized antennas. Audio connections are made with either a quarter-inch unbalanced, or an XLR balanced microphone cable. Controls include squelch and audio frequency level, with a ground lift to eliminate

noise. Power is supplied by the ubiquitous external power supply.

### Full Frontal 411

The front of my old wireless system had a volume control and a power switch—that was it. The R2100 takes a quantum digital leap forward with its slick LCD information screen. This presents all pertinent wireless performance information in an easy-to-interpret fashion. A large channel readout combined with a radio frequency bar graph, and an A/B active antenna indicator is at the ready. Where other units would present only a clip light, simply telling you what you already know—that the signal is already distorted—this unit gives you a very useful bar graph depicting audio frequency levels. Another bar graph helps you accurately set your transmitters' output levels for optimum signal-to-noise ratios to avoid distortion before it happens.

What makes this system a solid, professional performer is the ability to either manually set channels by utilizing the up/down buttons, or to use the set/scan button to automatically locate a clear channel. This process is extremely easy. Simply turn on the R2100, then push and hold the scan button. That's it. The unit immediately finds an open channel, thus keeping the local police chatter from cutting in on your show.

### Jammin' Transmissions

The ATW-2120 package is shipped with the ATW-T220 handheld wireless transmitter. This lightweight plastic microphone with metal screen looks and feels good in your hand. The microphone is efficiently powered by two AA batteries, which should yield approximately nine hours of use. Once you set your receiver channel it's simple to match the microphone frequency by removing its battery case sleeve and accessing the stored mini screwdriver to easily select the correct channel. The silent on/off switch is located on the bottom of

the microphone, well out of that nervous toastmaster's fumbling finger range. Inside the battery compartment is a level trim control that you can use to dial down the mic's response for that screaming Axel Rose impersonator on karaoke night.

For this review, Audio-Technica also sent along their UniPak transmitter, which connects the other options in the AT mic arsenal, including headsets, lavaliers, podium microphones, and more. This small, lightweight transmitter easily clips onto your belt or fits in a back pocket. It, too, is powered by two AA batteries, and is similarly adjusted to match the receiver frequency channel. Another great feature of this multi-channel system is the ability to use several different AT wireless packages at the same time without interference.

### Can You Hear Me Now?

Plain and simple, a wireless system needs to work consistently without dropouts, and must sound as close to a wired mic as possible. After firing this system up, scanning for an open channel, and matching the handheld microphone's frequency, we were quickly ready to go. Before even making a sound, the lack of noticeable RF noise was remarkable. Speaking into the microphone produced a crisp full-bodied, full-range sound that was very close to that of a standard wired microphone. During several gigs in various locations the microphone never cut out, and consistently sounded good all night. I utilized the provided UniPak transmitter with my acoustic guitar. It performed reliably, and again with a robust sound.

If you are in the market for a high-tech yet affordable wireless microphone system, or are just tired of wrapping mic cords, then you need to check out the capable 2000 series UHF wireless systems from Audio-Technica. Go to [www.audio-technica.com](http://www.audio-technica.com) for more info and to see all the 2000 series options. ■



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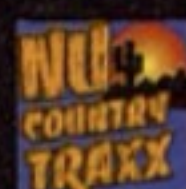


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## perennial performer gains new dexterity

### Shure's PGX24/58 Wireless Microphone System

By Jammin' Jim Kerins

**W**hat are the two most annoying things that can happen to any DJ? Number one is when the CD skips and everybody lets you know with a loud collective groan. Number two is when the reception hall is utterly silent while the groom is speaking into your "old" wireless microphone to profess his unending love, or when it starts that annoying cut out and crackle routine.

Well, now it's time to wake up and smell the digital technology. With advances in manufacturing and "affordable labor," this could be the best time to buy a high-tech, great sounding wireless unit, helping you finally escape from that fear of dropouts and embarrassment. Certainly there are many excellent choices when purchasing wireless systems, but when a mic manufacturer with a reputation like Shure's makes an affordable wireless system like the PGX2/SM58 available, it demands a look.

#### Nice Package

One immediately thinks "quality" upon finding that the Shure system comes smartly packed in a sturdy plastic, foam-lined case. Now you don't have to resort to picking up a K-Mart tote bin to transport your cool new unit. This slick little case is just the perfect size to fit the receiver, power supply, body pack transmitter, and handheld microphone.

The PGX2/SM58 handheld transmitter works with the PGX4 UHF diversity receiver to make up the PGX24/58 system. Let's start with the receiver. Logically, because this is an affordable package, all the components are made out of lightweight, rugged, plastic material. The receiver is compact in size—less

than one-half rackspace—and can be mounted on an optional Shure URT rack tray or simply Velcro-mounted in any small space you have available. The PGX4 has an external power supply; happily the transformer is in the middle of the cord and not an unwieldy wall wart. You can connect the unit to your sound system with either an unbalanced quarter-inch plug, or a balanced XLR cable for a high-gain, low-noise connection.

#### Info Center

On the front of the unit, all the pertinent operating information is displayed. A simple green "ready" light tells you the unit is ready

### Like magic you have everything in sync.

for action, once your microphone is synced up with the receiver (more on that process later). An audio LED will flash green when signal is coming through, and red when the signal is peaking. A digital readout displays group and channel frequency information, and an IR port is labeled with a sync light that illuminates when all the components are playing well with each other. All radio frequency information is received through the unit's dual, flexible, rubber-coated antennas—look Mom, no more poked-out eyes!

#### Picking Up the Mic

Now to the PGX2/SM58 handheld mic. If it's good enough for the pope and Eric Clapton, it's good enough for you, right? This system makes the ubiquitous SM58 capsule, known for its ability to clearly and reliably reproduce the vocal range, even more useful by making it incredibly easy to choose the right frequency. First, push the receiver's channel button—it will find an open channel automatically. Next, unscrew the base of the handheld microphone and insert the batteries. Before replacing the battery cover, simply move the microphone's exposed "sync window" to within eight inches of the receiver, and push the receiver's—sync button. Like

magic you have everything in sync—so cool. A similar setup process lets you use multiple Shure wireless systems at the same time. This system of scanning for open frequencies and auto syncing the receiver and transmitter will save many common wireless headaches.

Other DJ-friendly features on mic include a recessed mute/combo on-off switch, which will keep fidgety users from accidentally turning off the mic, and an adjustable gain switch to help keep audio levels in line.

#### Consistent Sound

The Achilles' heel of many wireless systems is that they simply don't sound as good as a handheld wired mic. They either generate a lot of hiss, or they don't have a wide enough frequency response, usually cheating you out of a lot of the bass frequencies. With this system fired up, however, it was deadly quiet and, because of its full 45Hz-15kHz frequency response, it sounded great through the PA. Testing the system at several different venues resulted in a consistently great sound. And it was never interrupted by dropped signal.

#### Extra Packing

Not included with the PGX2/SM58 system, but sent along for good measure, we also had the pleasure of checking out a headset/bodypack combo with the PGX4 receiver. Shure's versatile PGX1 body pack transmitter has the same auto-frequency abilities as the handheld mic. The WH20 headset microphone that plugs into the body pack is comfortable to wear and provides good audio quality. For less visible, hands-free performance several lapel mic options are also available.

#### A Shure Thing

With the notable Shure reputation, great sound, auto-sync, and affordable price, there's never been a better time to think about getting a great wireless system. These units come with a one-year warranty. I have personally dealt with their service department and it is great. To cut the cord, go to [www.shure.com](http://www.shure.com) for more info. ■



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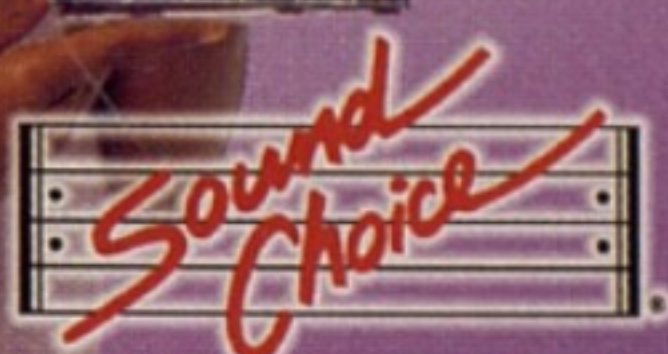
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# BE AN INFORMED DJ



# MUSIC & VIDEO NEWS

## compilation corner

For more information or availability on any of the CDs in this Music News column visit [www.HitMusicb2b.com](http://www.HitMusicb2b.com) or call A.V.C. Sebastian at 973-731-5290

## are you a music junkie?

By Fred Sebastian

**T**he serious music collector, longtime music fan, or professional DJ is familiar with the excitement of coming across favorite old songs not heard or played in many a day. It is sometimes like opening a flood gate, where the delight and pleasure in listening to a song you love triggers another, and another, and, before you know it, you have music scattered everywhere, hours have sailed by and you're flying on a high from sensational sounds...Enraptured!

Now one might think this would be plenty to satisfy the aural cravings of most music buffs, but, not for the music junkie. A true music junkie will transcend the encyclopedic lists of songs in their heads and on their shelves and enter what might be called an altered state. In this state the mind develops a hunger for songs you think you remember, with titles something like, by artists that might have been, or maybe...never were. In this state it's all about that next riff, chorus, hook, vocal gem, or instrument that you can vaguely remember, but you know when you find it, it will be good. Maybe that song is in the box in the closet...

For all you music fans and junkies alike, here are some hard-to-find, outstanding CD compilations that will likely be a pleasure to rediscover time and again.

What better title to start with than "What a Feeling!" This double-CD compilation is loaded with dance and disco favorites and anthems that will definitely have you cranking the volume. The Seventies come alive with this exceptional collection of hits, where most every song has reached the top of the charts.

Flashdance (What a Feeling)	IRENE CARA
Celebration	KOOL & THE GANG
Oops Upside Your Head	THE GAP BAND
Ain't Nobody	RUFUS & CHAKA KHAN
If I Can't Have You	YVONNE ELLIMAN
Hang on in There Baby	JOHNNY BRISTOL
Think	ARETHA FRANKLIN
Car Wash	ROSE ROYCE
The Hustle	VAN MCCOY & THE SOUL CITY SYMPHONY
Heaven Must Be Missing an Angel	TAVARES
Let's Groove	EARTH, WIND & FIRE
Native New Yorker	ODYSSEY
You're the First, My Last, My Everything	BARRY WHITE
Let's Hear It for the Boy	DENIECE WILLIAMS
Best of My Love	THE EMOTIONS
Lost In Music	SISTER SLEDGE
Play That Funky Music	WILD CHERRY
Dance to the Music	SLY & THE FAMILY STONE
Can You Feel It	THE JACKSONS
Stayin' Alive	N-TRANCE
Footloose	KENNY LOGGINS
Fame	IRENE CARA
Young Hearts Run Free	CANDI STATON
Love Train	O'JAYS

We Are Family	SISTER SLEDGE
That's the Way (I Like It)	K. C. & THE SUNSHINE BAND
It's Raining Men	WEATHER GIRLS
You Make Me Feel (Mighty Real)	SYLVESTER
T.S.O.P. (The Sound OF Philadelphia)	MFSB
You Gave Me Love	CROWN HEIGHTS AFFAIR
I Can Make You Feel Good	SHALAMAR
Knock On Wood	AMII STEWART
You to Me Are Everything	THE REAL THING
Kissin' In The Back Row of the Movies	DRIFTERS
I'm Doin' Fine Now	NEW YORK CITY
Get Dancin'	DISCO TEX & THE SEX O-LETES
Rock the Boat	HUES CORPORATION
The Shoop Shoop Song (It's in His Kiss)	CHER
Boogie Wonderland	EARTH, WIND & FIRE
It's A Love Thing	THE WHISPERS
You're the One That I Want	DEBBIE GIBSON & CRAIG McLACHLAN

Many will say that a party isn't a party unless you've got some rock, and this compilation does live up to its name: WE WILL ROCK YOU. It's a two-CD compilation containing classic rock, arena rock, and hair bands-rock from the Sixties through the Eighties. Superstars and superhits fill this collection. So when you're ready to rock, it will rock you...

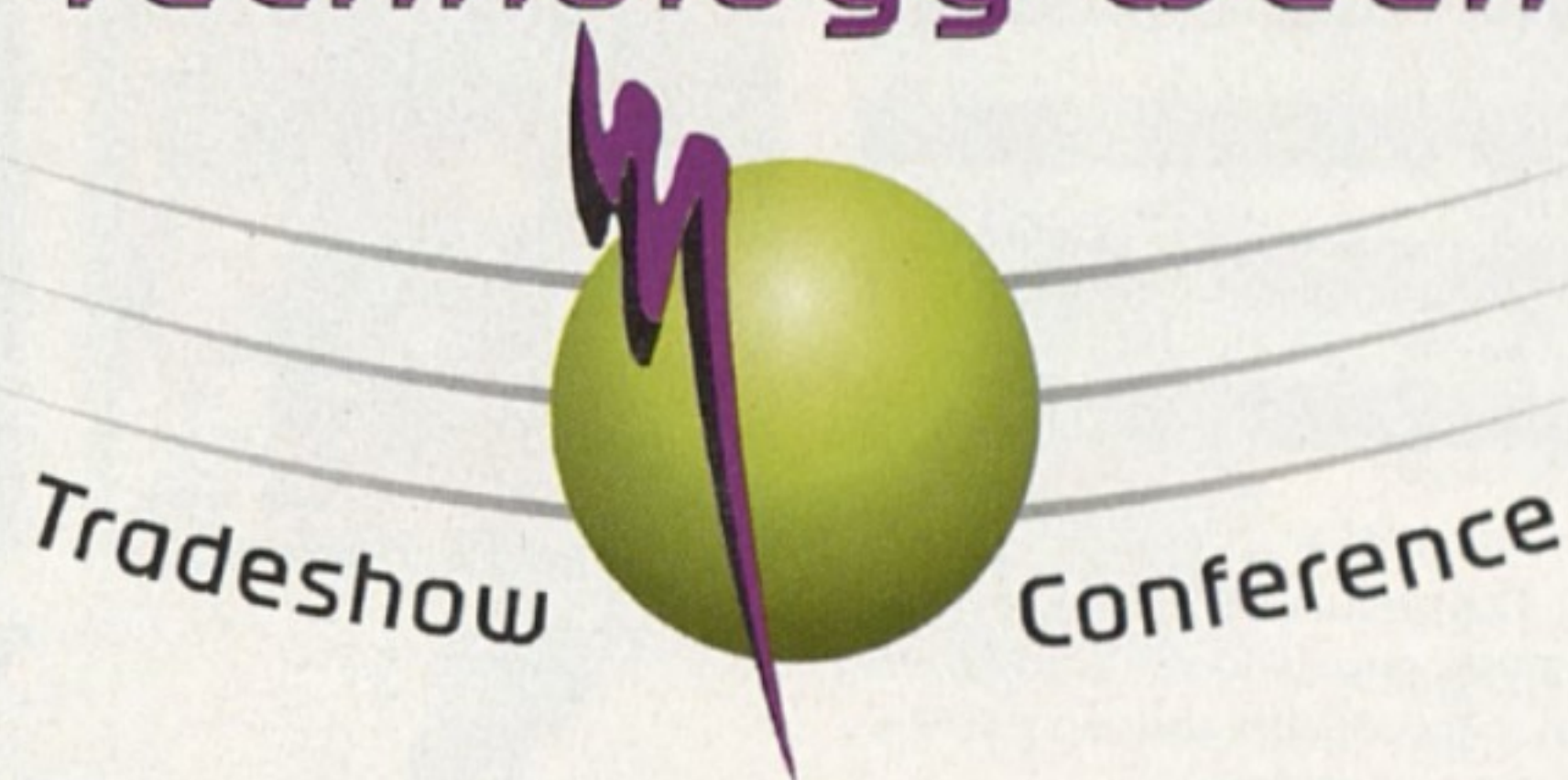
We Will Rock You	QUEEN
All Right Now (Bob Clearmountain Remix)	FREE
The Boys Are Back in Town	THIN LIZZY
Whatever You Want	STATUS QUO
Can't Get Enough	BAD COMPANY
All the Young Dudes	MOTT THE HOOPLE
Stay with Me	THE FACES
Badge	CREAM
Smoke on the Water	DEEP PURPLE
Fool for Your Loving	WHITESNAKE
Fanfare for the Common Man	EMERSON, LAKE & PALMER
Devil's Answer	ATOMIC ROOSTER
I Surrender	RAINBOW
Paranoid	BLACK SABBATH
Big Log	ROBERT PLANT
Seven Seas of Rhye	QUEEN
More Than a Feeling	BOSTON
Hold the Line	TOTO
She's Not There	SANTANA
Eye of the Tiger	SURVIVOR
Don't Fear the Reaper	BLUE OYSTER CULT
Cold as Ice	FOREIGNER
Black Magic Woman	FLEETWOOD MAC
Bat Out of Hell	MEATLOAF
You Ain't Seen Nothing Yet	BACHMAN-TURNER OVERDRIVE
Hold Your Head Up	ARGENT
Rocky Mountain Way	JOE WALSH
In a Broken Dream	PYTHON LEE JACKSON w/ ROD STEWART
Radar Love	GOLDEN EARRING
School's Out	ALICE COOPER



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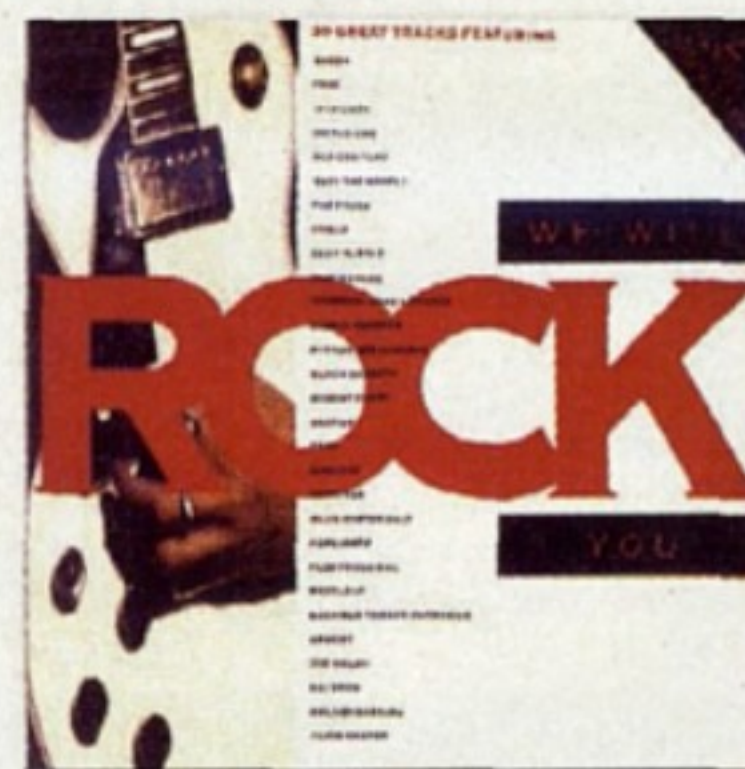
With the birth of the Motown sound in the sixties, the civil rights movement, and the growing number of black artists on the popular charts, the Seventies fueled outstanding developments of funk and soul music. The double-disc set, *70's FUNK 'N' SOUL*, captures familiar top radio hits and rare gems that amount to a rich collection of great tunes and flavor from back in the day.

Doing It to Death	FRED WESLEY & JB's
I Got Ants in My Pants	JAMES BROWN
I Need Help (I Can't Do It Alone)	BOBBY BYRD
I Don't Know What It Is, But It Sure Is Funky	RIPPLE
Get Ready	RARE EARTH
Check Out Your Mind	IMPRESSIONS
Inner City Blues	MARVIN GAYE
Respect Yourself	STAPLE SINGERS
Do Your Thing	ISAAC HAYES
Do It ('Til You're Satisfied)	B.T. EXPRESS
If You Want Me to Stay	SLY & THE FAMILY STONE
Right Place, Wrong Time	DR. JOHN
Jungle Boogie	KOOL & THE GANG
Cisco Kid	WAR
ABC	JACKSON 5
It's a Shame	THE DETROIT SPINNERS
The Same Love That Made Me Laugh	BILL WITHERS
Be Thankful for What You've Got	WILLIAM DE VAUGHAN
Why Can't We Live Together	TIMMY THOMAS
Melting Pot	BOOKER T. & THE MG's
Love Train	THE O'JAYS
Watcha See Is Watcha Get	DRAMATICS
Do It Any Way You Wanna	PEOPLE'S CHOICE
Mighty Mighty	EARTH, WIND & FIRE
Superfly	CURTIS MAYFIELD
Express Yourself	CHARLES WRIGHT & WATTS 103RD ST. RHYTHM BAND
Take Me to the River	SYL JOHNSON
Tired of Being Alone	AL GREEN
Call Me	ARETHA FRANKLIN
Looking for a Love	BOBBY WOMACK
Love the One You're With	ISLEY BROTHERS
Mr. Big Stuff	JEAN KNIGHT
Clean Up Woman	BETTY WRIGHT
Turn Back the Hands of Time	TYRONE DAVIS
Satisfaction Guaranteed	HAROLD MELVIN
Stoned Out of My Mind	CHI-LITES
Best Thing That Ever Happened to Me	GLADYS KNIGHT & THE PIPS
Just My Imagination	TEMPTATIONS
I Can't Stand the Rain	ANN PEEBLES

Take a few steps into the eighties and nineties and *Nonstop Dance Anthems* will keep you on the dance floor. This double-CD grouping is a nonstop and trackable mix of top house music, pop dance, and crossover hits that filled many a dance radio play list in the *Nineties* and can still fill a dance floor today. It features remixes and extended versions.

It's Like That	RUN DMC w/ JASON NEVINS
Keep On Jumpin'	THE LISA MARIE EXPERIENCE
La Primavera (DJ JamX & DeLeon Remix)	SASH!
Children (Eat Me Edit)	ROBERT MILES
Insomnia (Monster Mix)	FAITHLESS
Waterfall	ATLANTIC OCEAN
Open Your Mind (DJ Quicksilver Radio Edit)	U.S.U.R.A.
Passion (Do You Want It Right Now Mix)	GAT DECOR
Barbie Girl (Perky Park Club Mix)	AQUA

Freed From Desire	GALA
Lovefool (Tee's Club Radio)	CARDIGANS
Where Love Lives (Dancing Divas '96 Radio Edit)	ALISON LIMERICK
Make the World Go Round (Deep Dish Vocal Mix)	SANDY B
Feeling Good	HUFF & HERB
Get Up (Everybody)	BYRON STINGILY
So In Love With You (Full Intention 7" Mix)	DUKE
Give Me Rhythm (Full Intention Remix Edit)	BLACK CONNECTION
Read My Mind (Groove Chronicles Mix)	CONNER REEVES
Love Shy (Tuff Jam Remix)	KRISTINE BLOND
Closer Than Close	ROSIE GAINES
Don't Stop	RUFF DRIVERZ
Hideaway (Deep Dish Radio Mix)	DE LACY
Brimful Of Asha (Norman Cook Remix Single)	CORNERSHOP
Jump Around (Master Mix)	HOUSE OF PAIN
Who Am I (Playground Mix)	BEENIE
Stayin' Alive	N-TRANCE
U Sexy Thing	CLOCK
Don't Stop Movin'	LIVIN' JOY
Ultra Flava (Original Edit)	HELLER & FARLEY
Keep Warm	JINNY
I Luv U Baby	THE ORIGINAL
Don't Give Me Your Life	ALEX PARTY
Son Of A Gun	JX
Encore Une Fois (Blunt Radio Edit)	SASH!
Le Disc Jockey	ENCORE
I Love You...Stop	RED 5
Mothers Pride	FLORIBUNDA
Flylife	BASEMENT JAXX
James Bond Theme (Moby's Re-Version)	MOBY
U R the Best Thing (Perfecto Radio Mix)	D:REAM
Mama Used To Say (Curtis & Moore's Live Your Life Mix)	AZURE
Never Gonna Let You Go (Kelly G Bump-N-Go Mix)	TINA MOORE
Show Me Love (Stonebridge Edit)	ROBIN S
Ain't That Just the Way	LUTRICIA McNEAL



# STAY TUNED...





#### Sound Choice Pushes Karaoke Interactivity Further

Sound Choice has joined with EchoStar Communications Corporation and its DISH Network satellite TV service to bring the nation's first interactive karaoke TV channel to DISH Network's interactive TV line-up. Viewers can mimic the idols of their choice by singing along to more than 200 songs from two different music genres.

"The Karaoke Channel by Sound Choice brings one of the most popular hobbies to the most comfortable place you can think of—your living room," said Susan Arnold, vice president of programming at DISH Network. "With the addition of karaoke, DISH Network is the largest US provider of ITV programs, with more than 25 interactive channels, and the world leader in the number of ITV-enabled homes serving over 10 million customers."

The Karaoke Channel by Sound Choice allows viewers to choose from two different play lists consisting of over 100 songs each. The songs range from country to hip-hop and rotate biweekly. Viewers are given a free preview of the channel before being prompted to subscribe to the service.

Customers can subscribe to the Karaoke Channel by Sound Choice for \$4.99 a month through DISH Home's Channel 100, via the Web at [www.dishnetwork.com](http://www.dishnetwork.com), or by calling 1-800-333-DISH. Customers can purchase karaoke equipment to enhance their experience at [www.dishkaraoke.com](http://www.dishkaraoke.com).

Sound Choice has also launched one of the first interactive Karaoke Web sites with unique recording and sharing features at [www.ListenToMeSing.com](http://www.ListenToMeSing.com), putting a new twist on this popular form of entertainment.

"Everybody loves to sing along to their favorite music, and karaoke is immensely popular across the world," says Derek Slep, president

of Sound Choice. "With ListenToMeSing.com, people can now croon their tunes sitting right at their desktop computer and even have other people listen to their recordings."

By tapping into new streaming and recording technologies, the site allows any singer with a PC and a mic to capture their performance and share it with others in the ListenToMeSing community, before stepping out to enjoy public karaoke shows. Options include sharing renditions with other members, sending an email link to friends outside the community, or allowing people to vote and give user feedback on performances.

ListenToMeSing.com has a growing library of 1,500 high-quality music tracks, complete with moving, highlighted lyrics. Users can even try the Web site for free before signing up for a monthly subscription.



#### Storing Your Discs Efficiently

Disk-Store has introduced a new line of heavy duty, archival-quality vinyl storage inserts for CDs and DVDs. Especially designed to protect and help organize CD and DVD collections for maximum efficiency using minimum space, these inserts are ideal for safely holding music, video, software, or anything else that can be stored on a disk.

"Disk-Store inserts provide the perfect solution for replacing lost or broken jewel cases and flimsy inserts for CDs/DVDs scattered around

your office, your home or your car," says Joel Levitt, president of Disk-Store. "The beauty of the system is that you can make individual binders/notebooks for each need, be it at your computer, your CD player, your home theater system or your car. In every case, it enhances efficiency and reduces the amount of space that could be taken by jewel cases," he adds.

Disk-Store CD and DVD inserts are manufactured in the United States from 7mm thick, industrial-strength vinyl, with a special "no-stick" texture. Each insert is hole-punched for a 3-ring binder and has a locking strap so that your CDs and DVDs won't fall out. Storage inserts for Disk-Store's CD binder and DVD binder disk organizer series come in a variety of configurations. Go to [www.disk-store.com](http://www.disk-store.com) or call 800-242-5656 for more info. (Free samples are available for the cost of shipping only.)

Disk-Store storage inserts come with unconditional 100% guarantee. If, for any reason, you don't like your Disk-Store product, you can return it for a full refund, including shipping charges, for 30 days.

#### Promo Only Provides a New Decade

With the release of Hot Video Classics Best of 2000 Volume 1, Promo Only ([www.promoonly.com](http://www.promoonly.com)) brings its DVD series of digitally restored music video into its next decade. It also marks the 25th specialty DVD from Promo Only, continuing the company's reputation for high quality, selection and reliability.

"The success of our '70s, '80s, and '90s collections speaks for itself; we're extremely gratified at the response our classics have



received thus far," said Victor Alicea, sales manager, Promo Only. "We're confident our newest collection will find an equally welcome place in our subscriber's collections."

Featuring 40 digitally restored music videos, Best of 2000 Volume 1's track listings include such timeless classics as: "What a Girl Wants," by Christina Aguilera; "She Bangs," by Ricky Martin; "The Real Slim Shady," by Eminem; "Stronger," by Britney Spears; "Beautiful Day," by U2; "Independent Woman, Part 1," by Destiny's Child; and "I See You Baby," by Groove Armada.

For more information about the Promo Only line of Hot Video Classics, call 407-331-3600 or e-mail [customerservice@promoonly.com](mailto:customerservice@promoonly.com). ■



# the american musical encounter

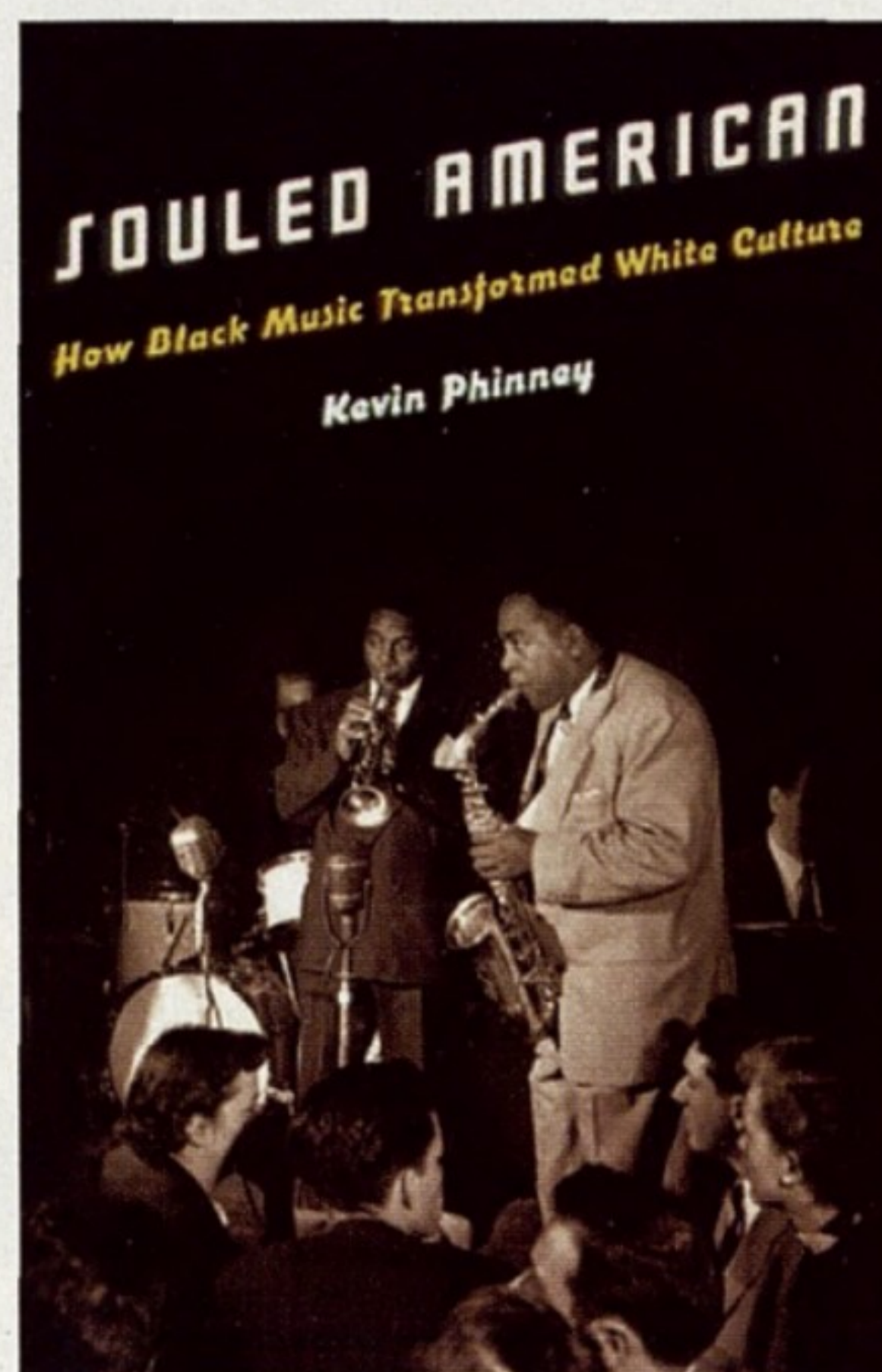
**S**ouled American: *How Black Music Transformed White Culture*, by Kevin Phinney, is an ambitious and comprehensive look at race relations as seen through the prism of music. Tracing a direct line from plantation field hollers to gangsta rap, author Kevin Phinney explains how blacks and whites exist in a constant tug-of-war as they create, recreate, and claim each phase of popular music. As he explains in the preface: "This is a book about discovering how we created this music together-unwittingly and unwillingly at times...No one gets away clean, and no one receives all the glory, but it is a story of both races."

From Jim Crow to Eminem, white culture has been transformed by black music. To be so influenced by

the boundless imagination of a race brought to America in chains sets up a fascinating irony, and *Souled American* unflinchingly examines that irony with unexpected results.

Meticulously researched, the book includes dozens of exclusive interviews that reveal the day-to-day struggles and triumphs of sharing the limelight. Interviews include the late Ray Charles, swing sensation Artie Shaw, Little Richard, Willie Nelson, B. B. King, Bonnie Raitt, Sly Stone, Walter Cronkite, Steve Cropper, Billy Preston, Joe Cocker, Bill Withers, Donna Summer, Eric Burdon, John Fogerty, George Clinton, David Byrne, Chaka Khan, Vanilla Ice, Buddy Guy, Beck, Susan Tedeschi, and members of the Supremes, Rascals, Jackson 5, Earth, Wind & Fire, Steely Dan, the Time, and Living Colour. Published by Billboard Books (\$29.95, hardcover), this 352-page volume also features 45 pages of black & white photos.

Kevin Phinney is a journalist based in Austin, Texas. He has written for the *Austin American-Statesman*, *Premiere*, and *Musician* magazines, among many other publications. ■



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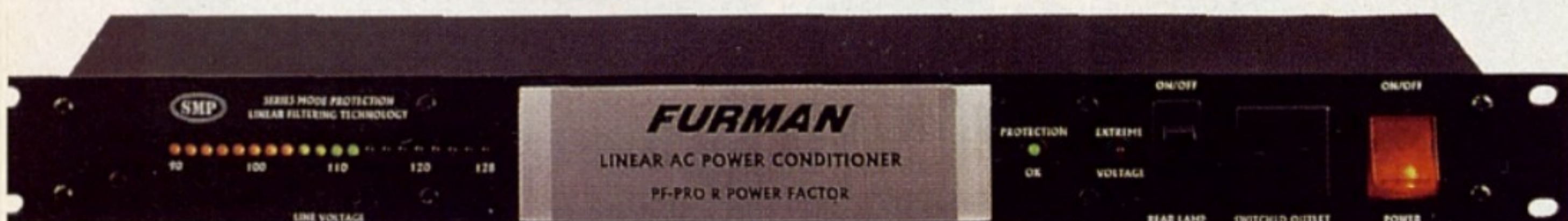
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## COMBINED POWER

Yorkville Sound has expanded their éXcursion line with the addition of an active 950-watt, three-way PA solution for mobile DJ and other live sound applications. The élite éXcursion1000 system is comprised of one 15" subwoofer and two 8"/1" satellite loudspeakers. Five separate power amplifiers combine to power the system: a single 650-watt module for the subwoofer; two 125-watt amps for the 8" mid drivers in the compact satellites, and two additional 25-watt amps to drive their 1" horns. Opto-limiter circuitry in the integrated crossover network provides compression that protects the components and ensures balanced, clear sound reproduction. XLR and 1/4" TRS balanced inputs connect to mixer sources. For transport, the components nest into one convenient package, which also features a detachable caster dolly. [www.yorkville.com](http://www.yorkville.com)



## FACTOR IT IN

Furman Sound, the trusted name in AC power conditioning, released an enhanced single-space, rack-mount version of its Power Factor Pro power conditioner. Already known for its ability to optimize amplifier performance, the new Power Factor Pro R includes more than double the number of outlets and a BNC connector for a rack-illuminating gooseneck lamp. The unit features a number of Furman technologies. Power Factor Correction lowers the AC line impedance supplied by wall outlets and reserves a current surplus for peak demands. Series Multi-Stage Protection Plus (SMP+) combines three filtering and protection circuits. Linear Filtering Technology (LiFT) suppresses noise dramatically and consistently across the entire dynamic range. Extreme Voltage Shutdown (EVS) circuitry protects against accidental overvoltages by shutting off the incoming power until the condition is corrected. [www.furmansound.com](http://www.furmansound.com)

## LIVING MACHINE

In the compact lighting department, CHAUVET's new Cyborg creates richly textured motifs by utilizing flowerlike crisscrossing and rotating rays shooting through colored lenses. The unit's dynamic displays provide a three-dimensional effect that is sure to make your light show come alive. The Cyborg is sound-active. Its relatively small size and weight make it particularly suited for mobile DJs or for use in events where ease of transportation, installation and operation are priorities. It is outfitted with two bright 300-watt bulbs and features a 90-degree beam spread, for wide area coverage. [www.chauvetlighting.com](http://www.chauvetlighting.com)



## THE GIG IS IN THE BAG

The GSDJDNX coffin case is new from Gigskinz, producer of durable and stylish gig bags. Built to fit two Denon DNS1000s and one Denon DNX100, the GSDJDNX features a hard removable gig tray inside an easy to carry, stylish shoulder bag. When you get to your gig, simply lift out the tray, set it on the table and start mixing! Lined with plush fur lining and constructed out of high-tech carbon fiber-style material, the GSDJDNX also features two oversize quick-access pockets to hold all your accessories and extra gear. The bag's high-density foam body maintains its shape and protects your gear from impact. Four quick-access, oversize utility pockets are provided, for cables, documents and accessories. Gigskinz even included a snap-on cell phone holder. [www.gigskinz.com](http://www.gigskinz.com)



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If you could use a STEADY STREAM of HIGH PAYING gigs, I can help. The Big Money is NOT IN DJing, it's in **MARKETING DJ SERVICES**- That discovery changed my life and I know for a fact that anybody can copy what I am doing once they understand it. My proven SYSTEM took my pitiful \$2,200 monthly DJ income to over \$11,000.00 per month (one month I brought in \$42,138.16). Now I'm helping DJs world-wide skyrocket their earnings. **Real Results GUARANTEED.**

By *Legendary Chicago DJ Pioneer Mark Imperial*

Chicago, IL -Making great money as a DJ doesn't have a whole lot to do with how good of a job you do. You can be the very best DJ in your area, using only the best equipment, know more about music than anybody, know how to pack a dancefloor and still starve to death. You're busy one week, phone not ringing the next and worrying about where the next job is coming from. I know, because I have been there and almost starved myself out of the business by stubbornly thinking that because I was a great DJ, the world would beat a path to my door. Thinking that by getting better and better at slamming parties, I'd automatically make more money. **Wrong. Dead Wrong!**

I did what most people do, started advertising and waiting for the phone to ring, then playing the "cheap price" game (actually the worst thing you can do). I barely survived by bottom feeding

and begging, taking every crappy gig that came in and doing cold calling which is as fun as a car wreck. I nearly quit every other day. I was grossing a pitiful \$2,200 per month and working myself half to death getting it. Some months I was starving. I knew that things happen by either determination or desperation, and I had both going for me. That is when I finally discovered the answer.

My discovery exploded my business to making over \$11,000.00 per month, and I did it in a lazy way as a SINGLE OPERATOR in less than 7 months.

### HOW TO GET A STEADY STREAM OF GREAT PAYING GIGS, AND HAVE A LIFE!

I quickly realized that many DJs know little about REAL marketing, and many copy what others are doing badly. I discovered REAL marketing and REAL experts. Combined with my 20+ years knowledge, I created a solid PROVEN and

TESTED system that I use personally. My SYSTEM will give YOU the power to choose only the BEST GIGS from a steady stream of leads in record time.

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## FEEDBACK

From page 6

guests flew in from South America. Imagine their surprise when I could play nearly everything they asked for!

Maybe the influence of the Internet and the popularity of iPods make it even more critical for a professional DJ to be better prepared. Back when I picked up my first pair of subwoofers, other DJs thought I was crazy. "They're too big," they'd say, or "They're too much for a wedding reception!" But the fact was that people had been putting these things in their cars for quite a while, and young brides and grooms were used to a good bass sound. No bass cabinets? Talk about "losing an edge!" Now subwoofers are common. The same holds true for music. People can assemble massive libraries of music quickly and easily, so why should they pay us for bringing ours?

I know, I know—we bring our skills, professionalism and other talents that they can't download (at least there are no holographic DJs yet)—but this is the perception. There was even an article in a popular wedding magazine advising brides to save money by assembling their reception music on an iPod!

In 1995, I solved the problem of having to reprint song list books or guess where

songs were located in my library by creating a Microsoft Access database. By entering my CDs into it, I can call up song lists by artist, title, BPM, genre, year range, and more. It's been the single most significant improvement to my show I've made over my 25-year career! It does take a good chunk of time to maintain, but it's well worth it. Plus, I've never gone out and purchased the same song twice, something that happened with alarming regularity when depending on memory alone. My laptop has been my constant companion at every gig since 1995, allowing me to use compilations, maximize the number of hits I can carry on the fewest discs possible, and giving me access to any song within a minute!

As professionals, we must change with the times, pay attention to which way the winds are blowing, and above all live up to our job title. Instead of making apologies, we need to deliver. Realize that the consumer's "edge" can be ours as well! MP3s and computerized playback systems have put professional DJs in the driver's seat once again. We can not only download all the music we want, but we're not confined to iPods—we have massive hard

drives or CDs to record to, so we don't have to compress our music to the point of distortion. We had our collections way before the average casual downloader, so we've had a significant head start. And today's professional DJ systems allow us to mix our music by BPM, loop, scratch and perform with our digital files (try that on your iPod!) as well as many other things. If you subscribe to iTunes, Rhapsody, Napster, or any other legal downloading site, you'll get top-quality sound files when you need them. You have access to massive libraries from 800,000 to 2.5 million songs.

So while you might be limited to what you can carry, at least for the time being, you literally have limitless resources! There are few valid excuses for not having a requested song beyond the ones that aren't danceable or that you've never been asked for before. You'll never regret having too much music at your fingertips, but I guarantee that you will often regret not having enough!

—Stu Chisholm, Stu & His Crew Professional DJ Service, Center Line, MI, [www.DJStu.com](http://www.DJStu.com)



## THE TOUCH

The CFX-20 Professional Slot-Loading CD Player is Gemini's latest and greatest offering in their line of Tabletop CD Players. They've equipped the CFX-20 with a special Touch-Sensitive Jog Wheel that responds instantaneously to the slightest touch. You can control the current track by simply placing your fingers on the center jog wheel plate, rolling it forward or backward, vinyl-style. The jog wheel is also capable of switching between Jog Mode and Pitch Bend mode. Other features include: two eight-second sampler banks; three Fly Cue points; seamless loop capability; BPM counter; rotary brake control; 10-second anti-shock protection; key lock; and up to 100% variable pitch control.

Gemini has also combined the functionality of the CFX-20 with the style and grace of Gemini's i-Series product line in the new iCFX Professional Touch-Sensitive CD Player. This elegant unit is also fitted with the Touch-Sensitive Jog Wheel, and also shares the CFX-20's other performance features. As with the rest of the i-Series product line, the iCFX sports an attractive white glossy casing, chrome backing and a bright red LCD screen with red backlit LED buttons. [www.geminidj.com](http://www.geminidj.com)



## X-PANDING YOUR MIXING CAPABILITIES

Two new offerings, from Denon DJ, the DN-X500 Matrix Mixer and DN-X900 Digital/Analog Matrix Mixer, are designed to provide the best possible combination of audio quality and features for DJs in both the analog and digital domains.

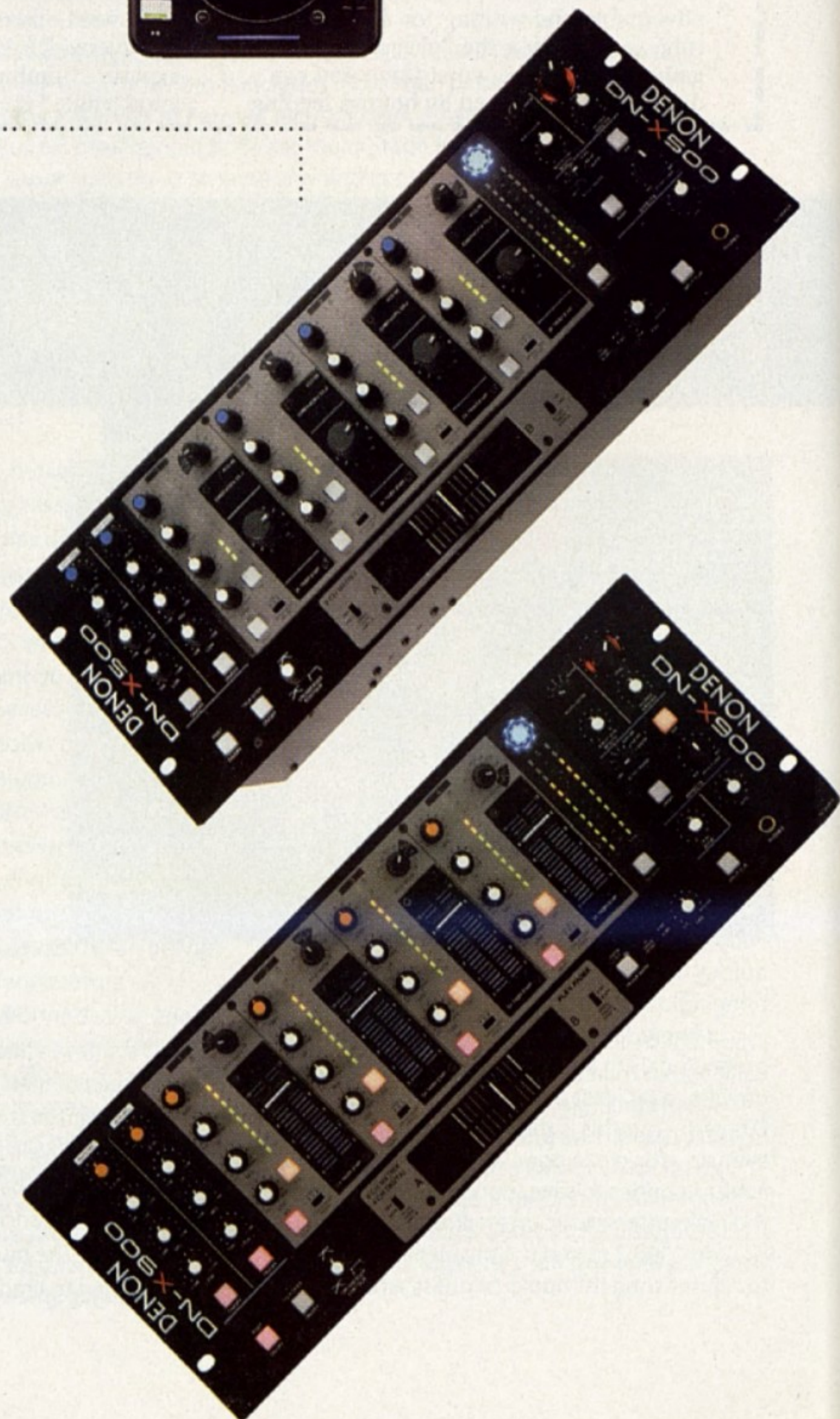
The DN-X500 is a 4U 19" rack-mountable analog matrix mixer that has eight line and two phono inputs, which can be freely assigned to any of four channels. Four smooth 60mm VCA channel faders provide level control, and a responsive 45mm VCA crossfader offers contour adjustment. Independent PFL channel meters help DJs to optimize and match levels for each source, ensuring a smooth transition between sources when crossfading.

Each channel has a three-band equalizer with independent EQ kill switch (high-mid-low), and there's also an independent EQ off switch. Any channel, including the Master, can be pre-monitored through the Booth Output in the same manner as with headphones, including volume control. The channel faders and crossfader can supply 5V pulse triggers for starting playback with any compatible Denon DJ CD/MP3 player. Independent three-band Main and Aux Mic EQ is supplied, as well as independent Cue for all channels. There is also a mic talkover function with sensitivity adjustment.

Outputs include Master Out, Booth Out, Record Out and Subwoofer/Lighting output with frequency adjust, which is ideal for driving powered (or un-powered with amplifier) subwoofer cabinets or as a signal feed for lighting systems. An Effects Send/Return Control is multichannel assignable, and has a wet/dry control knob for setting the balance between processed and unprocessed signals. Effect On/Off switching is included, as is pre- and post-Effect Cueing.

The DN-X900 comprises the same feature set as the analog DN-X500, but adds numerous digital enhancements. In addition to eight analog line inputs and three phono-switchable inputs, the DN-X900 offers four digital inputs on coaxial connections. Two digital outputs are also provided in S/PDIF coaxial and TOSLINK formats. A Track Mark feature (Track ID) allows DJs to make a new track on a CD burner without ever removing hands from the mixer. A Zone Output with volume adjust is also provided.

Both the DN-X500 and DN-X900 are compatible with the optional ACD-46 Rotary Knob Kit, enabling a rotary control to be substituted for any channel fader. Any or all four of the channel faders may be replaced with rotary controls. [www.denondj.com](http://www.denondj.com)





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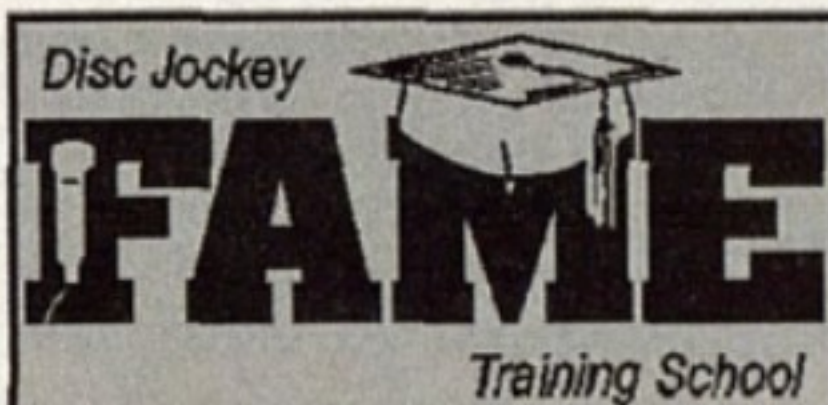
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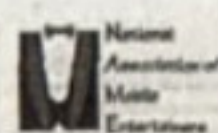
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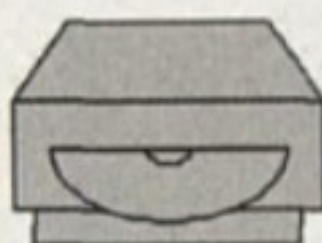
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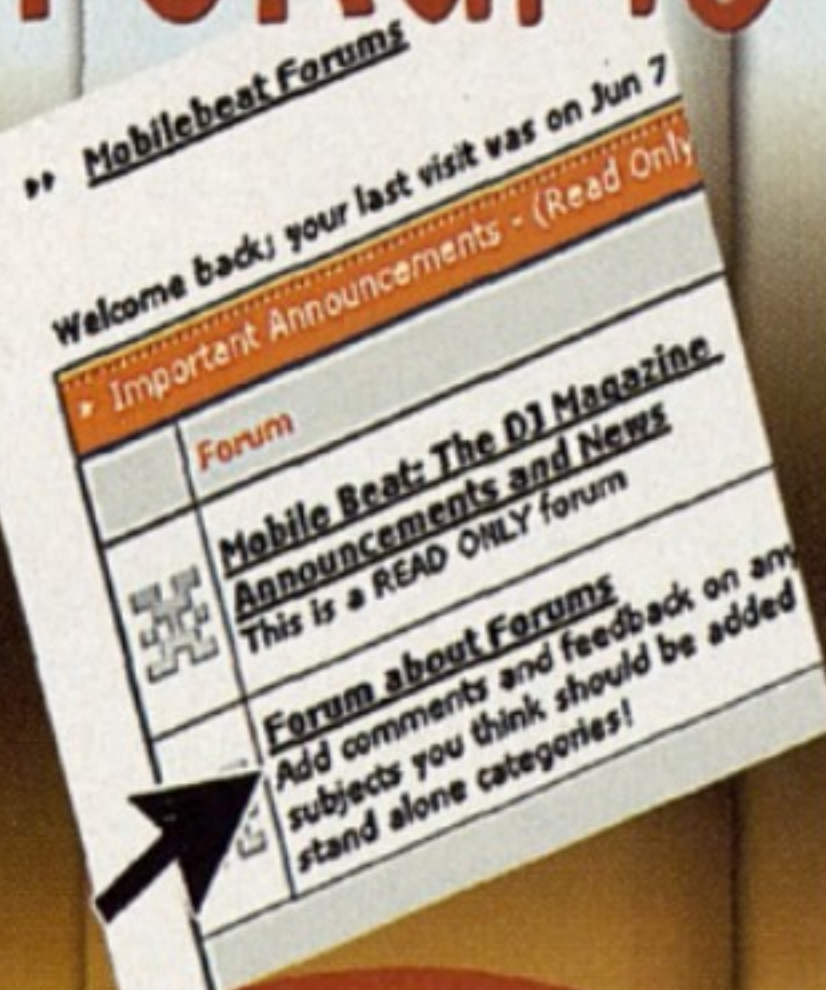
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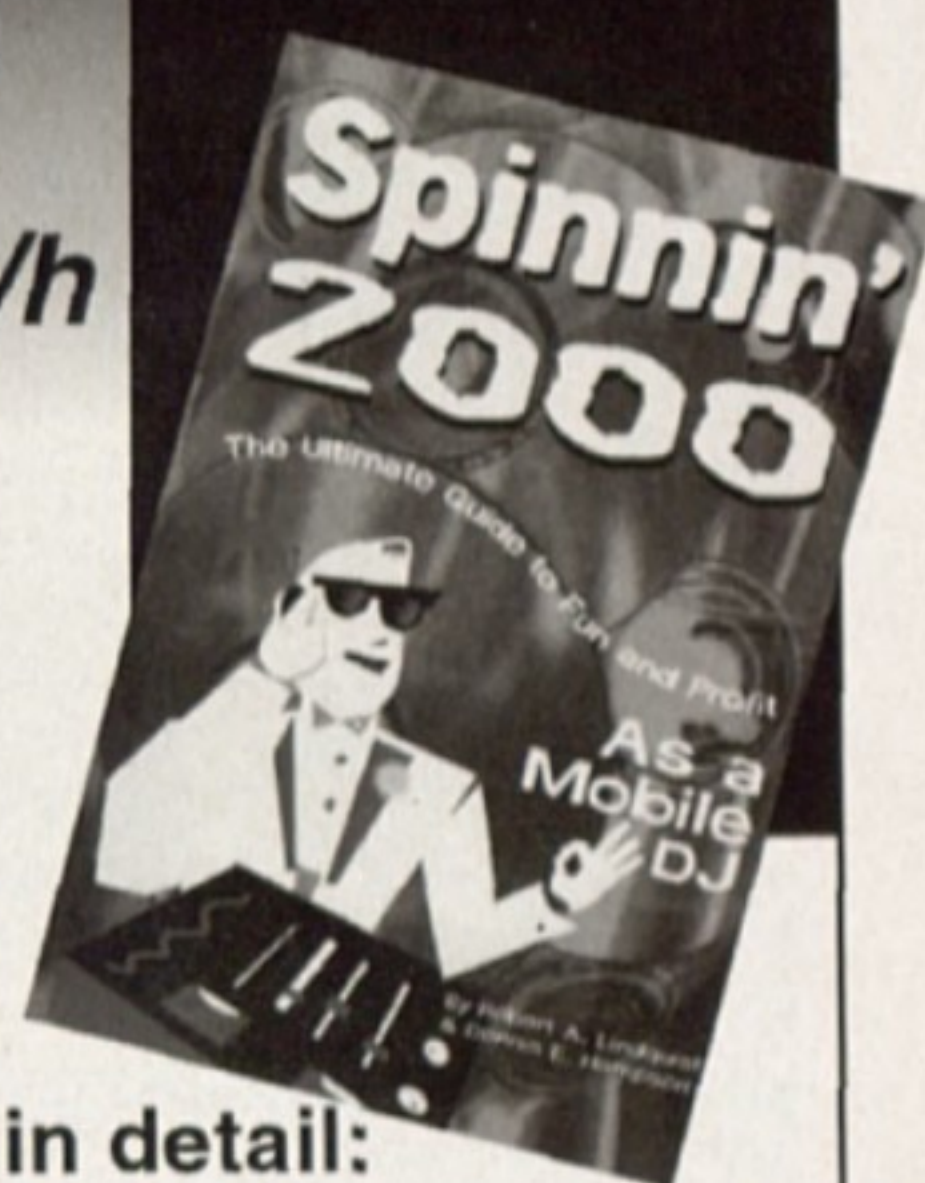
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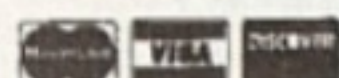
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# AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

**ADJA.org**

**Volume 1 Issue 5**



## Local Chapter Spotlight: **San Diego**

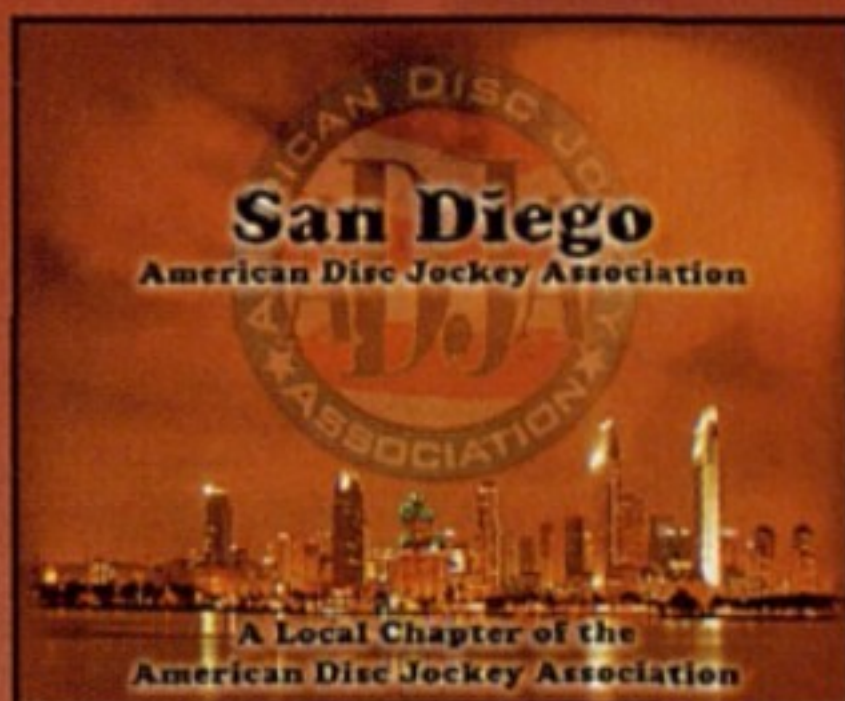
The San Diego Chapter of the American Disc Jockey Association (SDADJA) came into being in February of 2005 and in its short existence has reached 19 members and continues growing steadily each month. Geographically San Diego is quite immense and is bordered to the north by the greater Los Angeles area and to the south is Mexico. With these factors to deal with the average San Diego area DJ will travel significant distances, sometimes 75 to 100 miles, to provide services to clients and still have not left the county. This brings new meaning to the term "Mobile Entertainer"!

With over 1200 Mobile DJs in San Diego County with approximately 200 of them having licenses and even fewer have insurance. Since San Diego is a destination location for vacations, conventions, and weddings there is always plenty of business for many of the DJ/Entertainers. San Diego County has an average of 30,000 weddings each year and that number has steadily been increasing.

Our Chapter has taken into consideration many of the aspects of our unique situation and we are making multiple approach efforts to increase our chapter membership and chapter recognition within the community and throughout the entertainment market to include Venues, Event Coordinators and other professional Vendors.

Some of our meeting highlights so far have been an array of great speakers and content provided by the likes of Lisa Kasburg of I'm a Girl DJ speaking on the subject of the Art of the Up-sell. The Entire meeting was insightful and a bastion of information that each DJ present felt was well worth the time to listen to such an experienced professional. Others included our own chapter president, Ken Day, speaking on the "Art of the Soft Sell and Easy Money" the topic was very unique, valuable, and informative. Local Area Professionals in

Advertising, Affiliated Entertainment related Associations, Audio & Lighting Companies, and Members discussing the latest and greatest tech gadgets. With upcoming presenters like Randy Bartlett and



Peter Merry the future looks bright for the SDADJA.

One of our most unifying events was the recent Relay for Life Event for the American Cancer Society. To ensure that the event went off without a hitch, the SDADJA came together to volunteer their professional entertainment services and provide a 14,000 watt main sound system for the DJ entertainment and 5 separate bands to use. During the 24 hour non-stop event, many DJs from within the chapter reserved their time slots to provide music, make public announcements, motivate the relay participants, and provide sound technician services for each bands performance as well. The primary goal of the SDADJA is to provide educational, business growth, and performance information to all levels of Disc Jockeys thus allowing each member to perform professionally, ethically, and responsibly. In this endeavor we strive to educate consumers on how to go about choosing a true professional Disc Jockey and their services which is partially accomplished by our involvement with local and national organizations such as the American Cancer Society. For more information on the SDASJA contact us at [www.sdadja.org](http://www.sdadja.org).

## ADJA ELECTION UPDATE:

### Ladies & Gentlemen of the ADJA,

Fall is just around the corner and that change of season indicates that the ADJA board of directors' nominations, campaigning and election are close at hand. Beginning on Saturday, October 1, 2005, members will be invited to place into nomination, any ADJA member to the position of director. Although any member may place another member in nomination, the nominees must be an ADJA member that has been in good standing for at least one year. Members will be directed to the ADJA web site and have one week to place a name in nomination. For the period of 2006, there will be 3, open director seats. However, 2 current directors will be seeking re-election.

On Saturday, October 8, 2005, at the completion of a one week nomination period, the individual campaigning and debate between candidates will move to the Prodj.com chat board. Using this forum, all ADJA members will be able to ask questions of the candidates to assist you in determining who will be the best choice to serve.

Once the one week campaigning period has ended on Saturday, October 15, 2005, ADJA members will be directed back to

the ADJA web site to take part in the election process. As it was for the nominations and campaigning, ADJA members will be able to cast their vote during a one week period of time.

Over the next 4 weeks, you will receive at least 2 more reminders (via e-mail) of the October elections. **We STRONGLY ENCOURAGE YOU** to visit [www.ADJA.org](http://www.ADJA.org) to verify that your e-mail address we have on file is correct. Otherwise, you will not receive any other notice of our pending elections.

Once the process begins, ADJA members will also receive a detailed list of rules for nominating themselves or another member. A set of guidelines will be included, as well, for those that choose to run for one of the 3 vacant seats, including the 2 that are up for re-election.

The current, ADJA board of directors is sending this advance notice of the upcoming elections now to allow you ample time to be an active participant in this very important process. ADJA members are the voice of the ADJA and membership's level of involvement are your words. When the time comes, we encourage you to be heard by asking questions of the candidates and, above all, by casting your vote.

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# ADJA MEMBER SPOTLIGHT:

## Cap Capello

The ADJA Member Spotlight for this issue turns on a gentlemen that hundred's of DJs across the country have already come to know, respect and admire...Cap Capello. Frank Capello was born in Schenectady, New York on December 10, 1943 and lived there until graduation from Mohonasen High School in 1961. The nickname Cap was given to him by a fellow sailor from Australia and it's stuck. In his 62 years, Cap has honorably served his country including a 6 month tour in Viet Nam, a police officer, a corporate investigator in California, a chairman of the Council of Representatives of an large government employees union, extensively traveled the country from coast to coast and subsequently changed careers three more times, until finally settling into his profession as a full-time mobile DJ. You can't help but be a bit mesmerized as you listen to his tale.

After being honorably discharged in southern California, Cap fell in love with the west coast, decided to stay, and went to work for Ma Bell in downtown Los Angeles. In 1968, immediately after the historic Watts riots, Cap decided to turn his career path to law enforcement becoming a police officer in Huntington Park, Los Angeles, Ca. During his 6-year stint as a police officer, Cap also attended law school but found that, between his job and his obligation to school, he had very little time for his family and decided to drop out after 2 years. (He chuckles saying that his poor grades had more to do with the decision than anything else). After an unsuccessful marriage and getting custody of his two children, police work and family now became impossible to manage. Being an old school thinker in that family comes first; Cap resigned from the police department, taking a brief interim position as a corporate investigator, then settled on a position as a Telecommunications Specialist with Orange County and simultaneously became deeply involved with the 8,000 member employee's union.

In 1975, now just a average citizen and single parent, Cap took his kids on a family outing to California's famed Magic Mountain. While standing in line to ride the roller coaster with his kids, his blood ran instantly cold as he spotted a familiar face a few people behind him in line. That face belonged to a recently released convict that Cap had put solidly behind bars. One that had made a very clear public promise to kill him, the Superior

Court Judge and the Assistant DA once he got out of jail. It was at that moment that Cap realized, for the safety and security of his family, he'd best find a new life far away from Southern California. Early in 1976, he sold his Huntington Beach house, put the furniture in storage, bought a 27' motor home and, with his kids and a 1968 VW in tow, took the long way home. And, I mean the long way home! 17,000 miles. He, the family and his dog Twitter, traveled throughout the United States for 9 uninterrupted months before finally arriving back at the familiar surroundings of the Albany area.

1977, Cap was hired by General Telephone as their Assistant District Sales Manager for the North East region and then, mystically, magically (as he puts it) Corporate General Electric contacted him directly, wooed him away from GT&E, where he was a Network Analyst, assisting in the design and management of GE's private voice and data network. A few more promotions and Cap eventually was assigned as a Senior Application Design Engineer with GE's Integrated Systems Communication Operation. And, believe it or not, it was during his time with GE that Cap discovered his real career passion, the genesis of a now 27 year long love affair with what he calls his "mistress".

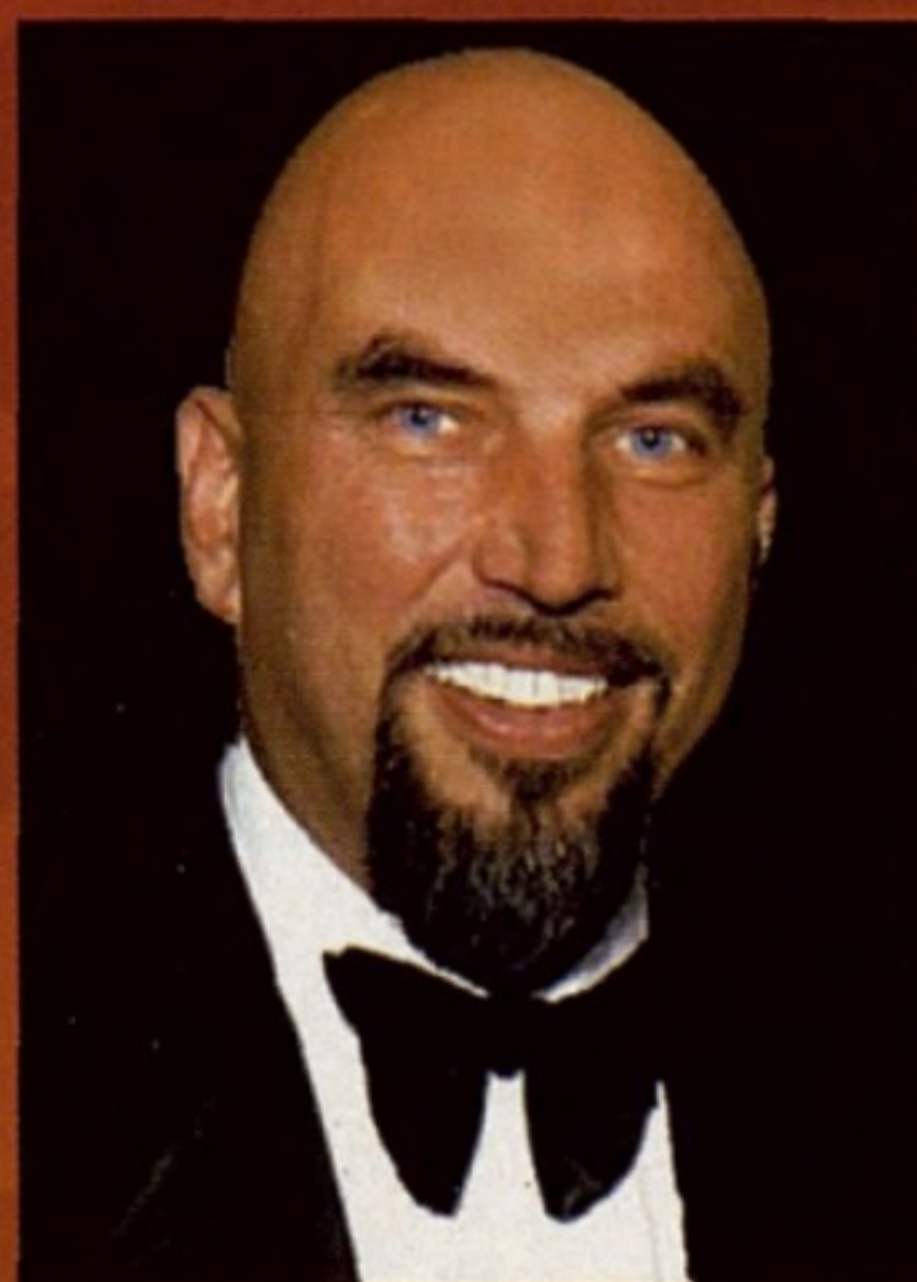
In 1978 he was named the chairman of the annual bowling banquet. Cap has a passion for sports, you see, particularly softball (LA City Fast Pitch Champions, 1972 and holds a rather dubious record in the prestigious Albany Softball Twilight League, pitching the only no hitter in the league's history while losing 1-0.) and bowling (pro-am matches against names like Dick Weber Sr., Johnny Gunther, Joey DiNallo and others) Anyway, back to the banquet. As the big day approached, the band that had been hired to entertain, cancelled at the last moment. Rather than leaving the guests without entertainment, Cap went home, ripped out his high quality, Radio Shack, sound system and grabbed some albums and tapes, returned to the facility, borrowed the house mic and reset the entire system and.....well...you can guess the rest.

Cap's impromptu performance in 1978 led to an encore in 1979 at the same event. But during that year, Cap took some time to research and purchase quality equipment and began offering his services gratis just to get practice.

His success at entertaining others was soon acknowledged as he was invited to perform at a variety of private parties and functions. Catching the attention of the owner the Downtown Athletic Club in Albany (up to that point, a noted jazz club), Cap was hired to play on Friday nights from 9:00 p.m. to 3:00 a.m. for a whopping \$40 per night. He wasn't an overnight success as it took some time for patrons to appreciate his unique style of mixing music. In those days, Cap was anything but traditional when it came to music and actually went to great pains to include some of the most unexpected music known to club audiences in his sets. His persistence and style, however, paid off in a big way as the club's attendance grew in six months from 10-15 patrons per night to wall-to-wall capacity of 180 fans with an average one hour waiting line. The show was so popular and successful; the club owner expanded his contract to Thursday and Saturday nights as well. Cap's appearance had patrons lined up out the door and he reveled in the eventual \$250 per night he was being paid "just to spend time with my mistress".

By 1984, being highly sought after to perform at private events, and knowing he could not leave the club permanently just yet, he trained others to take his place during his more frequent absences yet maintained the continuity. Yet with all this wonderful professional expansion, family issues, late night hours and the creative demands of his position at GE were taking their toll on Cap physically as well as mentally. A turning point was fast approaching. The seed of potentially being self-employed grew like a weed.

As it was for so many in the mid-80's, "downsizing" became a familiar household word. Cap learned that GE was getting ready to cut corporate support positions and that, although his tenure kept him from immediate jeopardy, the lay-offs would have disastrous effects on his younger engineers. After some thought, Cap realized his desire to be in business for himself was much stronger than his desire to excel in the corporate world. Presenting senior management with a noble (but calculated) offer, he voluntarily accepted the first lay-off, thus allowing coworkers a few more months of income to prepare for the inevitable. It also insured him of a year's worth of benefits as an interim cushion. It was on that day



In 1984 when Cap resigned from GE that he officially became a full-time, mobile DJ. His entire family thought he was totally insane.

Cap will tell you that he feels he has been successful "out of the chute," although in his first year he went from a 44k per year corporate salary and benefits to 29k as an aspiring business owner. Through the years, he has trained well over 20 DJs, all competitors, and of the more than half who remain in the business are full-time as well, having taught them not only effective DJ techniques but how to run a successful business too. In the early 80's, he formed the very first local DJ association in Albany, one that addressed every issue from uniform pricing, to professionalism and performance. Cap was also one of the first DJs to totally embrace digital DJ application and gladly shares his from the ground up knowledge with the technologically impaired.

Cap is the sole employee of his business and entertains at over 100 events annually. He has been a mentor to hundreds of DJs across the country and it is not uncommon to find him on the chat boards of both *ProDJ.com* and *DiscJockey-America.com*, offering advice, most often constructive, yet other times in outspoken criticism. He enjoys making verbal contact with like-minded success driven peers and colleagues.

Cap's story does not end here and I only wish there were more space to expound further on his many accomplishments, his love for the business and his passion to succeed. But, in lieu of space, I would encourage any DJ that may think you have a total grip on the way you conduct your business or on the industry as a whole, to visit Cap on the chat boards, to take a moment to introduce yourself to him at the next DJ conference, or give him a phone call. You'll be amazed at the amount of knowledge you will garner from just a few moments of conversation.



# Directors Spotlight

## Membership Director – Bryan Foley

This month we are adding a new feature to the newsletter - A Directors Spotlight by allowing our members to get to know the Elected Leadership of the ADJA and in doing so we travel to the warm climates of Sunny Florida and meet our Membership Director, Bryan Foley.

**ADJA** - Tell us a little about what got you started in DJing and involved in the ADJA.

**BF** – I started as a DJ in the late 70's in my family's restaurant and pub. I was in high school and worked there after school and weekends. Each week the jukebox company would change the 45's and left them for me and along with my lifetime of collecting music I started my DJ career spinning on Friday and Saturday Nights. After a stint in the Marine Corps I became a founding manager to one of Virginias now largest DJ Companies. After attending a DJ Expo in 1991, I learned many ways to improve my business. In 1995 I started my own company and built it up to 8 systems and had events 6 and 7 days a week. During this time I also sang with a live band. In 2001 I sold my multi-op company in Virginia and moved to Tampa/St. Pete market of Florida where I am a single operator combining my DJ/MC skills with my live vocal performance to give my clients a unique entertainment package for their events.

I first joined the ADJA at the Vegas show in 1997 but didn't get much out of it that first year. I realized there needed to be more interaction with the membership. After seeing the commitment of Mark Thomas, Mark Ferrell, Dr. Drax, Peter Merry and a few others, I realized this association was on the right track and that I also had something to give to the association so I was asked to run and I won a seat on the Board a few years ago.

**ADJA** – What are you most proud of in your time as a director?

**BF** – I really wanted the board to be seen as a whole group and not just one person (meaning the President) and our current board agrees with that philosophy. Since I became a director we have produced the DVD Library and built the local chapters up to 40 cities and growing. I am the VP of the Tampa Chapter and our market is proof that local chapters build up the level of performance and also breaks down the competitive walls. Our members share ideas, leads and knowledge amongst one another creating a better work environment.

As membership director the past year we have seen a 40% growth in our numbers and I am really proud of that. The ADJA is the strongest it has ever been and it took a team effort from our entire board the past few years in building up the TRUE benefits for our members. A positive vision and a strong leadership team the truly wants to help it's members "Build and Grow Their Business"

**ADJA** – What do you do for fun when away from DJing? Rumor has it you are a great poker player.

**BF** – Yes I love the game of poker and have played in a few major tournaments. Won some, lost some. I have been playing for about 7 years steady and the boom over the last two years has been incredible. I still prefer to keep an amateur player status as it draws less attention at major tournaments.

**ADJA**- Where do you see the ADJA in 2 to 5 years.

**BF** – I joked about taking the DJ Peace Challenge at the Vegas Show that if our numbers reach 2006 members by the Feb 2006 show I will shave my head at the National Meeting. We are over ¾ of the way there and if our members want to see it done it is going to take them getting their fellow DJ's in their areas to join. I am watching it closely. I also want to see a woman run for the National Board as I think our industry needs a woman's voice for all the women that are in the Mobile DJ Industry. I think that will happen this year possibly. I also want to see our new mentor program flourish. I made a great living as a Mobile Entertainer and I am here to give back to my industry. It is a small price to pay for a lifetime of doing what I love to do. I challenge every member to go out and sign up one new member by the end of the year. If this happens I will have a totally different look in February 2006...lol.

# "Turning Your Phone Into Gold"

By ADJA Director Matt Graumann

When the phone rings, get yourself into the right mindset, and put a smile on your face!

Of course, you probably ask them how they heard about you. More than likely, they will have heard about you by referral from a friend, hotel, or event professional. Then ask your client, "What did they SAY about me?"

This will clue you in as to how "warm" of a lead they are, and what style of DJ they are looking for or expecting. Also, since I assume people say good things about you, if the client repeats these good things, it reinforces that you're a great choice even before you've met.

\* Got to be a Macho Macho Man/Woman: On the phone, lower your voice an octave, and slow your rate of speech. You may have done your "schpiel" a thousand times, but your prospect may be hearing it for the first time, and a lot of the information will be new to them. Speak clearly and enunciate with a warm tone that projects authority. These tips help build confidence and trust with your prospect. Example: How would you feel if you were on a flight and your airline pilot made an announcement on the intercom in a high pitched squeaky voice talking a mile a minute?

\* Telephonus Interruptus: I have call waiting but I don't use it. If another call comes in, I'm beeped, and it goes to voice mail which I can check after finishing up the original call. Nothing is a bigger turn off than asking someone to hold because you might have a more important incoming phone call!

## HANDLING INCOMING CALLS:

1. When your phone rings, get yourself in the right mindset, even if you are having a hectic day. After all, phone calls are NOT an interruption of our daily work, and without clients, we would be out of business. Some other wedding vendors I know only answer their phones or return messages at a certain time of day. The rest of the day they concentrate on their work. Answer your phone after 2-3 rings. After 1 ring or less sounds like you are desperate, and after 4 or more rings shows a lack of interest.

2. Your Introduction: Do you sound "Upbeat and Confident" or "Crabby and In a Hurry?" Try standing or smiling while you talk for a better phone voice. Identify your business, identify yourself, take it one step further and ask if/how you can help them. "Good afternoon, Thank you for calling Party Tunes, this is Matt." It sounds cliché, but you never get a second chance to make a first impression. P.S. If you end your greeting with your name, most likely they will give you their name. "Hi this is Jennifer, and I'm calling for information about my wedding on July....." Now that you know their name, you can use it every now and then during your conversation.

3. Project a professional image. Make sure the Radio/TV is off when you answer. Don't be chewing gum, and try not to have the kids/pets screaming/barking in the background.

4. Establish Rapport. Ask general questions first to get a conversation going. Then you can go into more details about their event. Be an Active Listener! Avoid doing something else while talking. Typing, reading, writing, DJing, or doodling may disturb and distract the other person, and they are almost certain to hear your lack of involvement in your tone of voice. A good rule of thumb is ! that when they start talking, you stop! Make them feel important! If necessary, imagine you are talking to the President of the United States, The Queen of England, or a movie star!

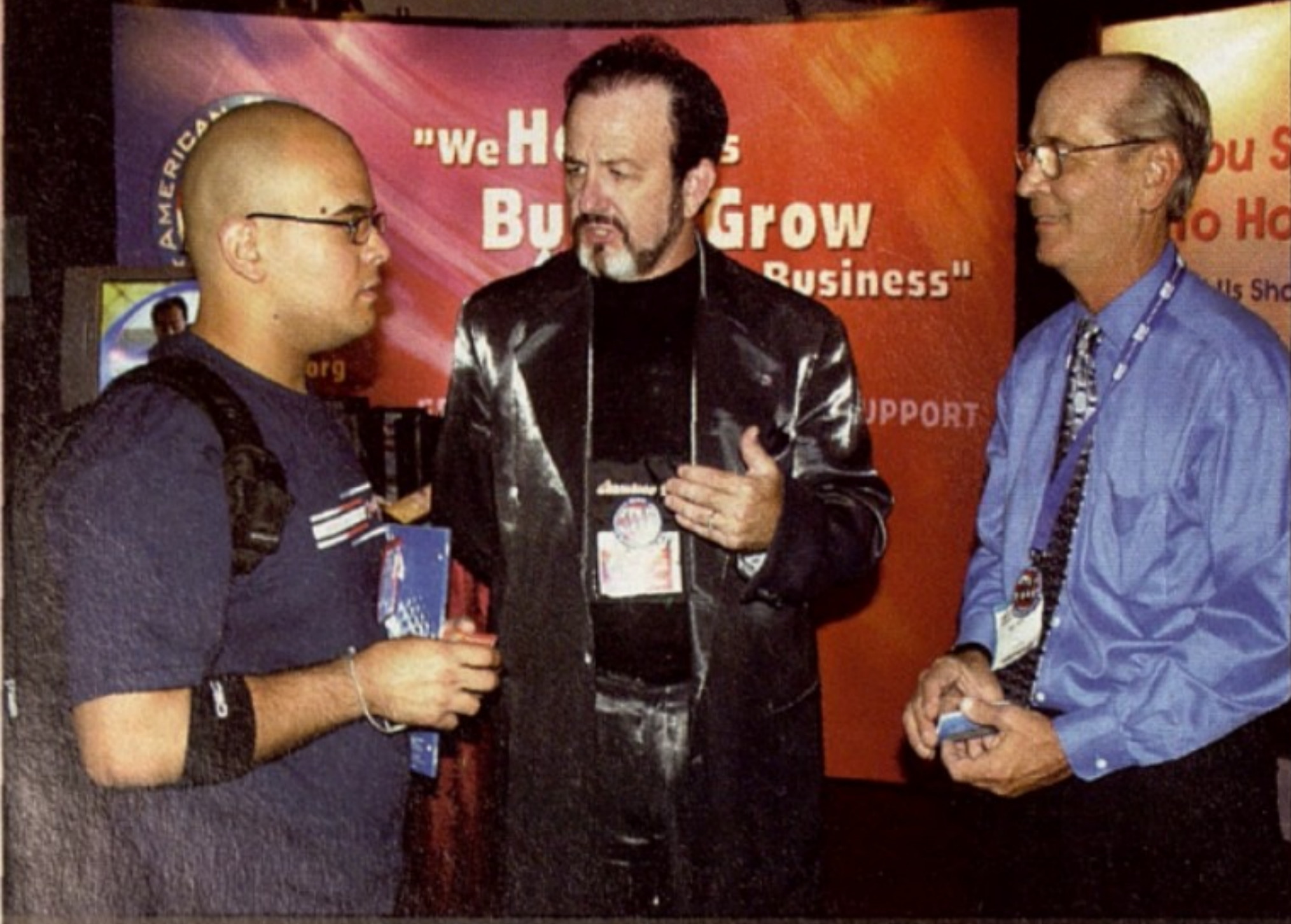
5. Ask for Action. If you try to book them over the phone (Not recommended unless they are out of state), ask for the sale! Give them a choice rather than a yes or no question. Example: "Did you want me to mail or FAX you the agreement?" If you are going for the in-person consultation, ask for the appointment! "I have this Wed. or Thurs. open, which is better for you? Great, and is 7PM or 730PM OK? Please make a note of it in your planner."

6. Wrap Up. Make sure you have all the correct general info., address, phone number, etc. (It's a good idea to verify how to spell their first and last name, Ex: Christie, Kristy, Kristie, Christy, Kristeeeee?...and reconfirm the appt. date for your appointment. Some DJs even have a "Fill in the Blank" form kept by the phone so they don't leave out any important details.

Good luck, and you DO forward your calls to your cell phone when you're out of the office, right?



# THE ADJA INVADES ATLANTIC CITY!



## THE COST OF BEING A DJ

By Jim Cerone

What does it cost you to be a DJ? Your business expenses probably consist of telephone bills, Internet service, office supplies, equipment, advertising and taxes. By properly budgeting and following your business plan, you hopefully end up with profits! But you may be forgetting to take one other important cost into account:

### Opportunity Costs.

According to my high school econ teacher, opportunity costs are what you give up in order to get something else. In other words, if you put all your eggs in one basket and then another good-looking basket comes along, you're out of luck. You've used up all your eggs and now you won't have the "opportunity" to put them in that beautiful new basket. What does this mean to you as a DJ?

Let me answer that question with another question: how many gigs have you done in your lifetime? We all like to brag about how many events we book per year. And if you've been in the business a while, your total really adds up. You may proudly say, "I've done 500 weddings so far!" And that's great!

But what did you give up to get those gigs?

500 Saturday nights.  
 500 nights you'll never get back. Many people work Monday through Friday. They can't wait for the weekend to relax, travel, work on their house or party with their friends. In fact, they might be partying with their friends at an event where you are working.

I've known my wife for 15 years. That's 780 Saturday nights. Guess how many I've actually spent with her? About 180. The other 600 Saturday nights belonged to my clients. My oldest son is 7. That's 364 Saturday nights. Dad's only been home 84 Saturday nights of his entire life.

Sinking in yet? How much is your time really worth?

Now, think long term – how many more Saturday nights do you plan to give up? When do you want to hang up your headphones for good? 5 more years? 10? 20? How many things on your "to do" list will never get done because you've got a gig? How many family gatherings and class reunions will you miss? How many trips will you never get to take? How many nights will you be away from the ones that you love?

You might argue that being a DJ and working weekends just comes with the territory. Bartenders do it, janitors do it and people in retail do it.

NEWS FLASH: they all work for someone else.

We work for OURSELVES. We're supposed to be living the American dream of owning our own business. We have the luxury of controlling our own destiny. We decide what to charge based on our business plan, expenses, talent, services offered, years of experience and our unique ability to deliver a successful outcome to once-in-a-lifetime events. But don't forget to add in your opportunity costs.





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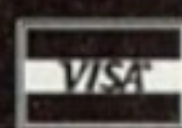
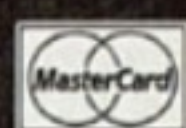
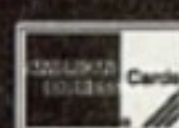
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## EXTRAORDINARY EVENTS

# I GET A WHACK! FROM CHAMPAGNE

**A** bride spends a great deal of time dreaming about her wedding—not just in the days leading up to the big day, but often times, from her grade school days. In her mind, she might envision the dress, the gaze on her fiancé's face as he sees her for the first time, or the reaction of the guests when she says, "I do."

Some brides might even imagine the reception down to specific moments. In one particular case, a bride had envisioned a very formal affair. She knew how she'd look in her dress, how the room would look, in short, she had planned all the specifics of each piece of the reception puzzle. It was going to be a beautiful day from start to finish and she couldn't wait until each event unfolded as planned.

Her groom had a very easy task ahead of him: Don the rented tuxedo and be there on time...and with a majority of the fluid filling his arteries consisting of blood, not alcohol. Pretty simple. He just had to follow along the path that his bride had envisioned and he would be another wonderful part of a spectacular day. Nobody had mentioned to him how devastating a deviation from this flight plan could be to his future travels.

Despite his being so out of the loop, the ceremony and reception progressed nicely, just as the bride had imagined. Indeed, the guests did show marked approval of her choice of

dress when she stepped into the church for the ceremony. The reverend was eloquent and witty, but not long-winded, just as she wished. The reception was flowing nicely after a spectacular entrance, a wonderful first dance, and a gourmet meal already imprinted in her mind as beautiful memories.

Now it was time to share the first taste of the sweet nuptial dessert. And here is where the perfect day got knocked off course. Our lovely bride fed her new husband just the daintiest morsel of cake, but our groom, with the egging on of his friends, decided that the bride should experience cake as not only a taste treat, but also a substitute for her very expensive and perfectly applied make up.

Yep, the goober smashed cake in her face. And unfortunately for the groom, a bottle of champagne was located adjacent to the cake table, within easy reach of one enraged bride. She simply grabbed the bottle of bubbly and swung it at him.

The bride's experience in softball certainly paid off in this case (depending on your perspective, of course), and the full bottle struck the hapless groom squarely on the side of the head, rendering him instantly unconscious. Since the banquet staff was on hand, as always, they immediately called rescue personnel, who took the groom to the hospital. According to state law, they also filed a police report.

At present the divorce is pending, and the bride should be able to work off her assault charges with just a short stint in jail and some community service. No word on the lasting effects of the groom's head injury. ■



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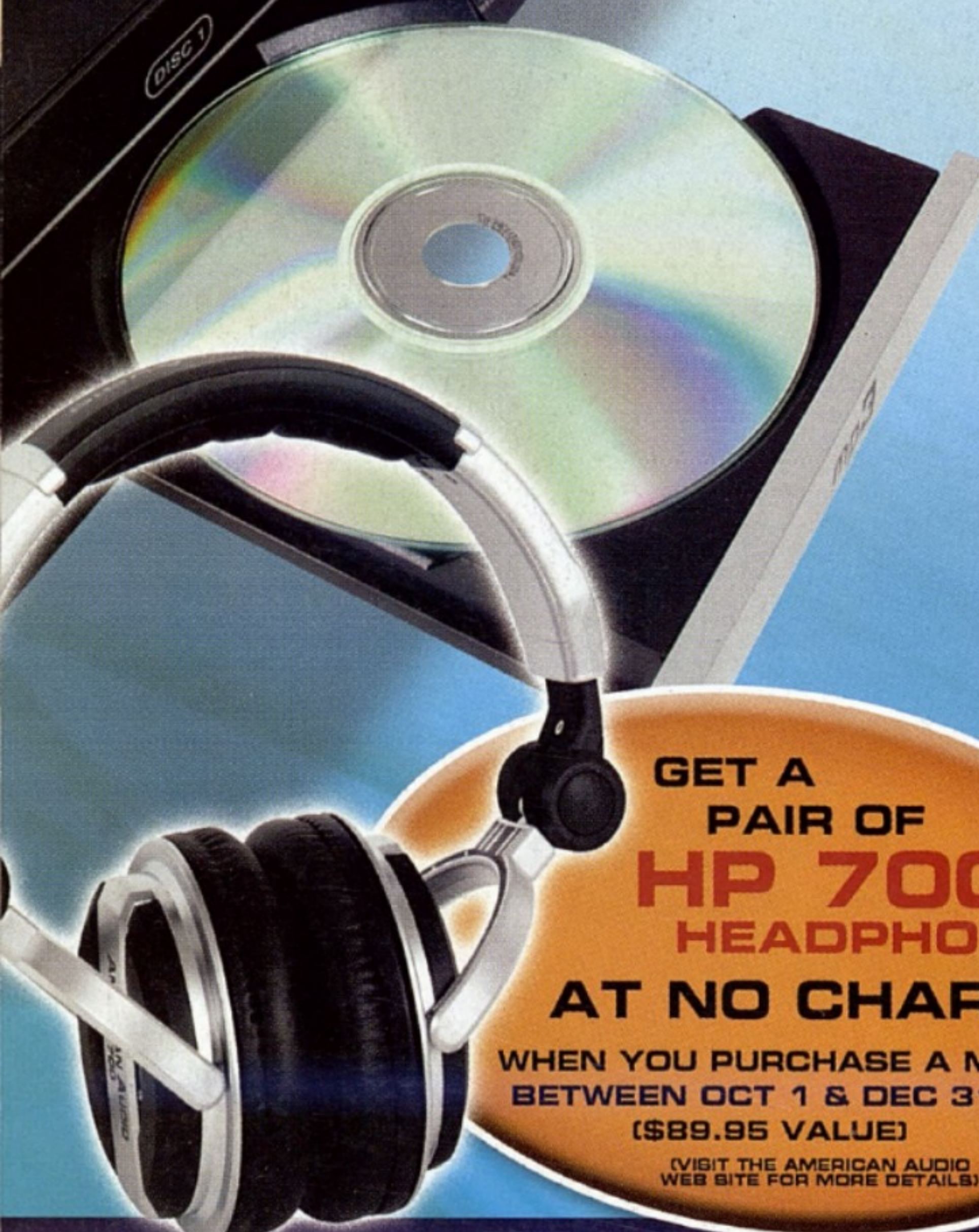
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